

ACORN

The Architectural Conservancy of Ontario Newsletter



XVI
Fall

2
1991

ACOPJS FALL BUS TOUR



ACORN XVI 2

FALL 1991

The Architectural Conservancy of Ontario Inc.
10 Adelaide Street East, Toronto, Ontario M5C 1J3
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A society incorporated in 1933 for the preservation of the best examples of the architecture of the province, and for the protection of its places of natural beauty.

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Editorial

We hope you had a peaceful summer and are all rested, relaxed and ready to participate in the fall activities of your branch.

In a volunteer organization such as ours it is vital that as many members as possible become involved. Often too much is left to do for the executive members and they soon feel burdened and burned out.

Don't be afraid to volunteer, even if it is just a little job of brief duration, the executive will be most grateful for any help the members can provide.

It is our pleasure to welcome back Nick Hill and Margaret Goodbody who each volunteered to write an article for ACORN.

We are also delighted to have Peter John Stokes write a technical article in ACORN and look forward to several more of these in future ACORNS.

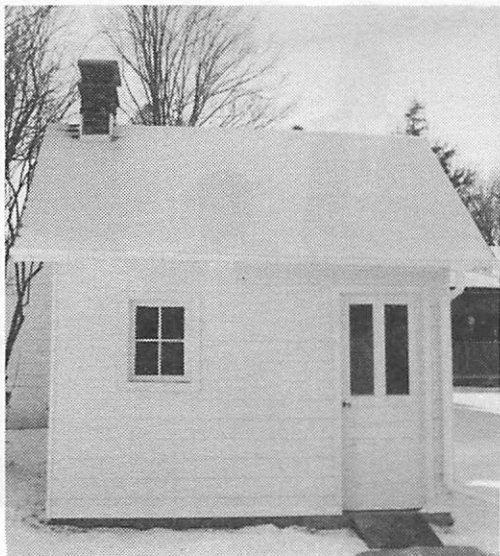
Owen Scott has contributed an article about Guelph.

To all of the above and to the Branch Editors we say thank you. We know how busy you are and yet you care enough about the ACO to spend some time volunteering.

If you have neglected your branch lately and feel guilty, resolve to become more involved. Where else can you meet such pleasant company and work together to achieve the aims of your branch?

Our Apology

To all Libraries who receive ACORN we sincerely apologize for the confusion resulting from the numbering of the issues produced in 1990. They were XV 1 and XV 2. There was no XV 3. The next issue was XVI 1 1991.



Garden House
on Bell Farm

Letters to the Editor

Congratulations on your article on Barnum House, Grafton.

Where were Haldimand Township, the local LACAC and ACORN while plans for the addition were in the making?

As a resident of Haldimand Township, working and living in a designated building, open to the public, let me state that the comments from the general public are far from praise for the Ontario Heritage Foundation.

Who else would be allowed to build such an addition, using siding, incorrect roof line, wrong shingles and modern windows, also interior access has been given by knocking a doorway in an existing wall.

This is no longer a house to be proud of. It is a perfect example of what not to do with a heritage building.

Patricia L. Poisson

Editor's Note

ACO wrote the Ontario Heritage Foundation expressing concern about the plans for the addition. The Heritage Foundation did not answer our letter.

We were surprised and pleased to see the reference to our reproduction of a separate summer kitchen published in the spring issue of ACORN as part of the Quinte Region report. I thought you might like to see the garden house we built on the approximate scale of 8 inches to the foot of the one on our home farm near Perth in Lanark County.

A couple of readers have inquired about the step stove, so called because it was in three levels, pull out damper in front, cooking top and high oven at the back. It had "Home Comfort" cast in the front of the oven. The Findlay Stove Company of Carleton Place once made a high oven step stove with a stag cast in the front of the oven. I saw one on display in "Pioneera" Saskatoon, Saskatchewan. There was one on display in the museum in Keene near Peterborough.

The ACORN is a most interesting magazine. We enjoy it very much.

W. Clyde Bell

New Status for Acorn

Some members may have already heard from their branch president that a subscription to ACORN will no longer be included in their membership fees. This change will not increase charges to members but may save the ACO as much as \$1500.00 each year.

One of the major expenses associated with ACORN, and something that has increased significantly in the last two or three years, is mailing it as first class mail. The Post Office may recognize it as second class mail if certain conditions are met. One is firm evidence that members choose to subscribe to ACORN rather than simply having it included in their membership fees.

Another is introducing a fourth issue of ACORN each year.

The Publications Committee is investigating the feasibility of publishing an extra issue of ACORN each year. Members can help by ensuring that when they renew their membership for 1992 they indicate that they want to subscribe to ACORN. Remember, this new system will not lead to an increase in membership fees.

Julia Beck

ACO Annual General Meeting Report

The meeting was held Saturday April 27th, at the Blue Moon Hotel in Petersburg. Nearly 100 people attended.

Spencer Higgins, senior vice-president, opened the meeting and Joyce Arndt, North Waterloo Region president, welcomed everyone. The minutes of the last Annual Meeting were received and the financial report was presented.

Gilles Miramontes gave the president's report and read the objectives of the ACO. The activities of the Council and the Branches were reviewed briefly.

The Nominating Committee, consisting of Roy Turner, Chairman, Mrs. Donna Baker and Mrs. Alice King Sculthorpe presented the proposed slate of Officers for 1991-92. The slate was acclaimed. The Officers are:

<i>President</i>	<i>Mr. Gilles Miramontes</i>
<i>Senior Vice-President</i>	<i>Mr. Spencer Higgins</i>
<i>Vice-President</i>	<i>Mrs. Julia Beck</i>
<i>Vice-President</i>	<i>Mr. John Boulden</i>
<i>Treasurer</i>	<i>Mr. Bradley J.M. Hardie, C.A.</i>

Secretary *Mrs. Margaret Goodbody*

Past President *Mr. Roy Turner*

Members-at-Large *Mrs. Margaret Baily*
 Mrs. Elizabeth Dashwood
 Mrs. Anne McKillop
 Mrs. Alice King Sculthorpe
 Mr. Shawn Steepe
 Mr. Wentworth D. Walker

It was announced that two new branches have been added, Central Rideau and one in Windsor. We welcome them.

Roy Turner presented slides of the restoration of the Skinner/Jackson House in Camden East.

A lengthy discussion of the proposed amendments to several by-laws took place. The membership voted to remove all references to the male gender pronouns in the constitution.

Dan Snider, of the Ministry discussed the threat of demolition to the Boyd House in Bobcaygeon. The membership passed a motion to support the retention of the house. We have since learned that a group of local doctors have purchased the house.

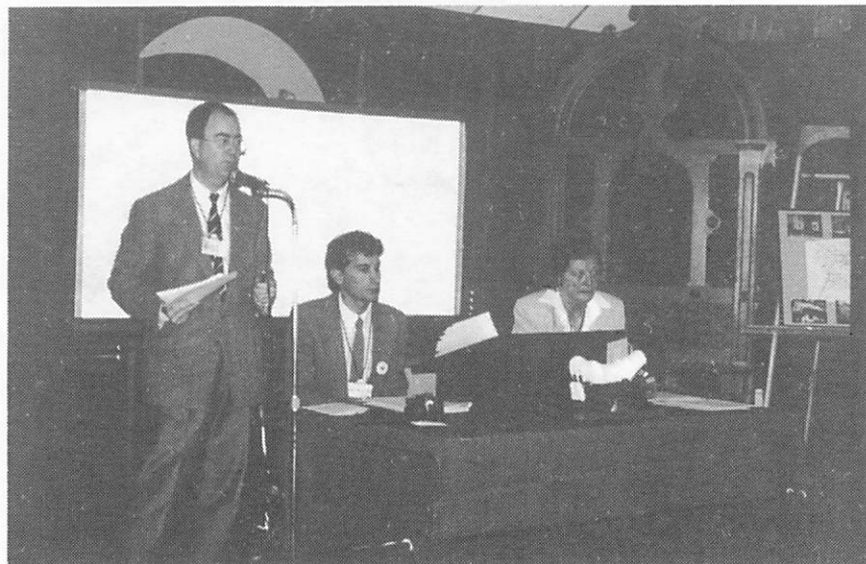
The Branch reports were heard next. Basil Kuglin of Quinte Branch presented slides of an 1807 cobblestone house.

Norm Derrick of Heritage Paris representing Brant County Branch showed slides of cobblestone houses in Paris.

Alec Keefer of Toronto showed slides of some sandstone buildings in Toronto.

John Rutledge from Huron County presented slides of their area.

Michael Baker of London showed slides of the Flint Cottages.



L-R
 Spencer Higgins
 Gilles Miramontes
 Elizabeth Dashwood

DENNIS CANNON HSPA HEPPO, HERITAGE CAMBRIDGE



Livingston House Baden
on The Bus Tour

DENNIS CANNON HSPA HEPPO HERITAGE CAMBRIDGE

1992 ACO Annual General Meeting

Work has already begun for the 1992 ACO Annual General Meeting.

Where: Brantford, Ontario
When: Friday April 24th,
Saturday April 25th
and Sunday April 26th

A major component of the Annual Meeting will be a Conference on Vernacular Architecture.

Call For Papers

*To be read at a Conference on
Vernacular Architecture in
Brantford, Ontario
on April 24th and 25th, 1992.*

*Further information
on the Programme and
Registration details
will be forthcoming.*

*We will welcome papers
on a wide variety of
subjects including: -*

*Schools, Inns,
Commercial Structures,
the evolution of
one type of building in a
particular area,
comparison of Vernacular
buildings in different areas.*

File or send Enquiries to:

*Vernacular Ontario
Architectural Conservancy of Ontario
10 Adelaide Street East
Suite 204
Toronto, Ontario
M5C 1J3*

Heritage Oxford, Heritage Cambridge and North Waterloo had displays.

After the noon buffet, Bob Rowell and Herbert Whitney of the North Waterloo Branch gave an illustrated talk of stone houses in Waterloo Region.

The members then boarded two buses and tour guides Bob and Marg Rowell pointed out many of the houses in the area that had been used in the slide presentation. The buses stopped and toured the restored John E. Brubacher House. Our tour guides were Edna and Paul Hunsberger. The bus tour is printed in detail in this issue so that you may follow it in your car.

The Saturday evening events began with a reception at the Walper Terrace Hotel and was followed by a dinner.

On Sunday April 28th about 40 people attended the Queen Anne Workshop. The speakers were Angela Carr of Ottawa, Alec Keefer of Toronto, and Nancy Tausky of London. For more detail of this workshop see the article in this issue.

Marg Rowell

Queen Anne Workshop

Alec Keefer organized this very informative workshop on the Queen Anne Style in Ontario. He introduced the other two speakers, Angela Carr and Nancy Tausky.

Angela Carr illustrated the early background of the Queen Anne Style during the reign of Queen Anne 1702-1714 by showing slides of buildings in England that fit the Queen Anne Style.

Alec Keefer discussed the Queen Anne Style by showing numerous examples from Toronto.

Nancy Tausky provided slides of the floor plans and exterior views of some Queen Anne houses in London Ontario.

The leading practitioner of the style was Richard Norman Shaw of England. The Queen Anne style dates from 1870-1890.

Some characteristics of the style are "irregular plans, elevations and silhouettes with both hipped and gabled roofs. Structures built in this style featured projecting polygonal bays, turrets, towers and chimneys." (1)

The style is "distinguished by a tremendous variety and complexity of detail. Spindework and other intricate woodwork adorned porch supports and gable ends. Unrestricted by convention, Classical features such as Palladian windows appeared in gables, with decorated pediments. Eclectic wall surfaces typically featured half-timbering of stucco around exposed sticks, or mixed shingles, tiles, brick stone and terra cotta. Windows often contained coloured glass, often as small panes surrounding a large clear pane." (1)

The style was used primarily for residences. for more information consult the following books.

I Mark Fram, *Well Preserved*, The Ontario Heritage Foundation's Manual of Principles and Practice for Architectural Conservation (Erin: Boston Mills Press, 1988), p. 27

Leslie Maitland, *Queen Anne Revival Style in Canada*

John Blumenson, *Ontario Architecture, A Guide to Styles and Building Terms 1724 to the Present*. (Toronto: Fitzhenry & Whiteside, 1990), p. 102-115

Quinte Region

FACADES

The Quinte Region Branch has been noticing facades. In these Post-Modern and De-Constructivist days the facade is paramount, just as it was in Victorian times. Boom-Town fronts get restored nowadays by ordinary builders as a matter of course, producing much the same effect as the original, apart from some regrettable loss of detail. The Post-Modern style is even coarser and more cursory than the Victorian.

OAK HALL

Does anyone have information on the chain of stores called Oak Hall, widely known in Victorian days for their progressive merchandising techniques? According to the Dictionary of National Biography Vol. 12, Sen. W.E. Sanford (of Hamilton, home of the Wanzel sewing machine) was into ready-made men's wear in 1881 and went on to own a chain. It appears from newspaper references that there was an Oak Hall (under various other owners) in Belleville from 1874 and Oliver Wendell Holmes in *The Autocrat of the Breakfast Table* mentions a ready-made men's wear store in Boston of the same name that must have been operating already in 1857. Eric Arthur in *Toronto, No Mean City* mentions an Oak Hall, built 1893 in cast iron and glass on King St. facing St. James' Cathedral, quite unusual for lightness of structure and expanse of glass in its twinned and stacked bay windows, which would have been an architectural historians' shrine if it had survived, for bay windows did



Clare House Cambridge
(Preston)

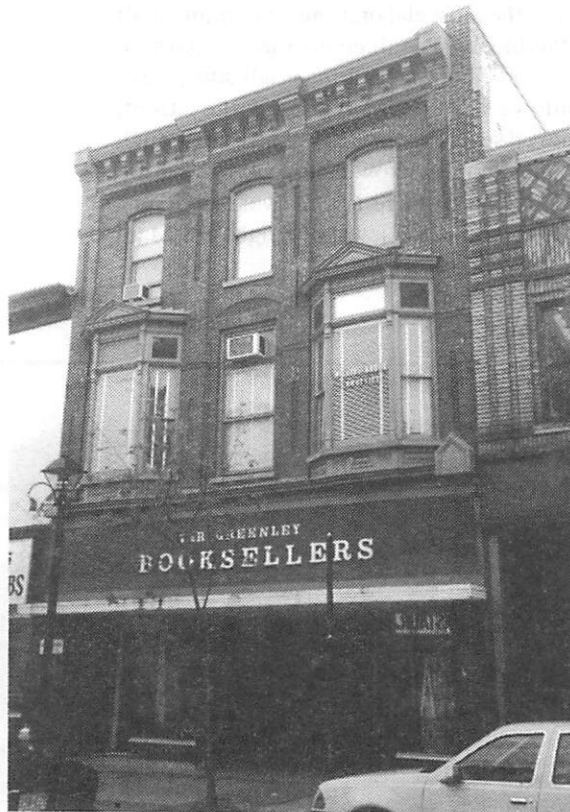
BOB ROWELL

not appear in office buildings in Chicago till the following year.

The elegant front of what is now Greenlays' Book Store on Front St., in Belleville has twinned bay windows (though not stacked, nor iron-framed) and was built in 1892 for a dentist who will have had his office above rental store space. The building's very much earlier beginnings can be traced in a stone-built basement room with big fireplace and deep-silled windows facing the river, and in an alley-way, now underground like the Catacombs, where there are marks possibly of the oven where Henry Corby, later of distilling fame, began as a baker in the 1830s.

Brass letters OAK HALL were still to be seen till recently in the concrete sidewalk in front of the store, later to become Quick and Robertson's, and its interior is remembered for its high ceilings and impressive panelling, counter, book-keeper's cubicle, and other fittings, all in oak. The Belleville SUN in 1895 stated that C.H. Vermilyea had been proprietor of Oak Hall from about 1887, and we suppose these fittings likely dated from his time.

Greenley's are currently re-vamping their lower front, we hope in accord with the elegance above.



W. & R. Greenley Bookstore
258 Front St., Belleville

R. C. GREIG

THE CABLEVUE BUILDING

The Cablevue Building in front of Belleville's City Hall is currently just an open one-storey stone arcade, all that is left after the developer's disastrous gutting activities. The developer had an agreement with Belleville's LACAC that he would maintain the three storey front, and he has expressed willingness to re-erect it.

We thought it rather perverse of a Ministry representative, last year, after the partial collapse, to argue that to rebuild the three-storey facade would not be "honest" and that the arcade should either be removed entirely or left as an "artifact" standing by itself, which it is now doing. (Never mind that this might have been our own argument in another time and in regard to another building.) This notion chimed in with what the Mayor has wished from the start, to have a civic square in front of City Hall, and a part of the LACAC have gone over to this view, and city council have voted to disregard the reconstruction agreement.

But we must continue to say that the Cablevue building's three-storey facade was and still should be an important element in the Front Street streetscape and that City Hall was not meant to front on a plaza. (There is already one behind.)

Moreover, there is nothing honest about Victorian commercial facades in general - the sort that comprise most of our familiar Ontario business streetscapes - nor this one in particular: the main thing in that era was the impressive front, quite commonly of three stories, and if it is more or less continuous with its neighbours, as Belleville's fronts mostly are, that is just a hold-over of Georgian politeness. Cornices, dormers, and apparent full storeys were added to measure up to or surpass the neighbours, and in the later 1880s and the 90s politeness often gave way to over-bearing individualism, frequently with nothing very special behind the ostentatious facade.

The Cablevue upper front was quite straight-forward, of red brick for gentility's sake, with a modestly panelled wooden cornice. The front bore little relation to the cheap and simple rough stone rear parts of the building, and of course gave no hint of the clerestory windows that lit meeting halls on the top floor. The handsome cut stone arcade of the ground floor front still stands quite perfect. There should be no trouble, either technically or philosophically, putting up a rather exact replica of the upper two storeys, especially since the developer has saved most of the window lintels, and ordinary commercial or residential uses should fit in very well.

One thinks of the Victorian and Edwardian commercial blocks we have seen recently in Glasgow and London that are propped up with steel scaffolding, even floated in the air when necessary, while being gutted of all their innards, window frames, back walls, sides, roofs, bottom storeys, whatever, then cleaned and patched and made fresh as new. Why not here?

TWEED WALKING TOUR

The QUINTE REGION BRANCH walking tour of Tweed June 16, helping Tweed celebrate its centennial, made us think of Victorian commercial facades again. Tweed's brick fronts are mostly of the 1870's Panel Brick style, though the earliest brick business block is said to be 1884. Tweed's exuberance is shown in the way the scale of these fronts differs from one building to the next, giving an amazingly energetic up-and-down skyline. There is a unity of style, though, and the way the main street bends helps tie the view together and reinforces Tweed's sense of "place".

How blameworthy is Tweed's modern Bank of Montreal building! It is set back, violating the Victorian idea of the commercial street facade, and it has a willfully lopsided ski-slope roofline totally at odds with the stylistic propriety (however raffish the effect) of the buildings of Tweed's Victorian heyday.

BRIGHTON WALKING TOUR

An extra tour on June 30 helping celebrate Canada's Birthday in Brighton had a hidden agenda, to focus a little more attention on the important burned-out Victorian facade there. But the hot sun caused us to concentrate more on the deplorable lack of good street trees on Main St. None have been planted in the "boulevards" along the roadway since the 1973 tornado, only on the lawns, where they do very little for the street.

In the contrast to Tweed, Brighton's late-19th-century brick commercial facades were about of a height, making the block on the south side of Main St. from Prince Edward St. to Division St. one of the best assemblages anywhere. True, the Wade Block at the western end of the row shows the heavy round arches of the too-individualistic Richardson Romanesque that spells the downfall of the best period, but the rest are pretty well all in the tall, narrow-windowed Panel Brick style that typified the 1870s and represents our Victorian commercial district at their very best. There is an unfortunate hiatus in the middle of the block, which landowners could correct one day, where unworthy lower buildings fill in the site of a fire in 1922.



West side of Victoria St., Tweed
June 11, 1991

The brick used in Brighton in the 1870s and 80s may have been made in Brighton for there were brickyards at both ends of the town. Ironically, when you consider the horrible hash of the speckled brickwork on Brighton's new municipal building, these old Main St. buildings are resourcefully ornamented at top with all kinds of little brick panels and arches and herring-bone patterns. This dazzling display of commercial embroidery (for those who care to crane their necks and look up) reaches its climax in the building that was gutted by fire last spring.

The burned building was occupied by H.J. Buck Jewellery and Brighton automotive, with apartments above. Its walls all stand secure, it seems, both front and back. Its brick front is the most elaborate and charming of all on the block. The three boarded-up gaps on the second storey recall three tall square bay windows that once overhung the street, removed several years ago but known through old photographs. Now that bay windows are back in fashion there is a marvellous opportunity to restore the jewel of Brighton's Main St.

Rodger C. Greig



Brighton's Main Street
1st Quarter 20th Century

Brant County

RESTORATION WORKSHOP

"Restorations, or renovations to an older structure have their problems" decided a panel of the experienced at the afternoon workshop at St. Paul's Avenue Library, sponsored by the Architectural Conservancy of Ontario, Brant County Branch.

Jim Martin, Bill Darfler and Steve Talos shared their expertise with an interested group. Jim's knowledge is in the field of timber framing, an ancient form of construction enjoying renewed popularity with the appreciation of wooden beams which enhance the interior decor of many styles of homes and additions. A video provided by Thistlewood Timber Frame Homes of Markdale Ont. was shown. It described the construction of a timber frame structure was shown, provided by

Mr. Darfler explained the process he followed in regard to the designation of his 1830s cottage on Albion St. Grants are available for designated properties up to \$3000.00 per year, he said, which must be matched by the owners. Much of his current renovation, he regretted, is removing unsympathetic changes which he himself made in the earlier days of his ownership of the property.

Mr. Talos agreed with Mr. Darfler that government grants, whether on a municipal or provincial level, have their draw backs in the form of constraints imposed by the granting body. Without the grants, the owner is free to chose and make his own improvements unless his property is designated, when the appropriate approval must be sought for any changes to the designated areas.

Questions and comments by group members who have been involved in home improvements or restorations brought out the need for personal contact in the choice of contractors, the advisability of consulting an architect, and the need to do as much historical research on one's property as possible.

Audrey Scott, who convened and chaired the program, reminded the group of loans and architectural help available through the Architectural Conservancy.

Copies of restoration magazines were on hand, as well as photos of Wynarden before and after restoration by Steve Talos and his family. The library provided a book display.

Mike O'Byrne, newly-elected president of the group, thanked the panel and the convenor. Memberships were taken by Cheryl Wood and Nellie Anderson. Steve Money, Cathy Shak and Ronald Kusch assisted with refreshments.

Audrey Scott

MAKE SURE WE GET THE RIGHT BUILDING

Anne Westaway-Palk, vice-chairman of the Brantford Heritage Committee (L.A.C.A.C.) wrote the following article which appeared in the Brantford Expositor, Saturday, April 27, 1991. It is a totally different perspective on heritage conservation and is worthy of wide circulation.

So often, we in the heritage community limit our concern to those buildings which are old and threatened. Anne urges us to be deeply concerned with a building to be built on a presently empty site. It is a plea for a building that will compliment our existing structures. How refreshing that Anne has had the foresight to articulate these concerns now, while the design of the building can be influenced. It is reproduced with Anne's permission and that of the Brantford Expositor.

Michael Keefe

Good Manners are based on self knowledge and respect for others. Urban design is architectural good manners. Someone who lives totally alone can be as eccentric as he wishes and disturbs no one but himself. But most of us share our space with others who have different needs and values. The same is true of buildings. Build a castle high on a remote mountain and it can be as bizarre as William Randolph Hearst's San Souci sitting all alone overlooking the Pacific at San Simeon. But build a building for high tech equipment in a 19th century downtown in southern Ontario and it must be designed to show respect for the buildings around it.

Self conscious architecture can make us as uncomfortable in our environment as bad manners in a social situation. Thoughtful design integrates buildings into their surroundings and puts us at our ease. Brantford is going to have a large new provincial government building housing the Ministry of Government Services Computer and Telecommunications Services. The project is now in its initial planning stage. This is the time to



Hwy 403 Barn
timber frame

AUDREY SCOTT

speaking up to ensure that we get the right building downtown.

Brantford has a tradition of fine government buildings. The elegant federal building on Dalhousie Street represents Ottawa at its most gracious. The strong, solid city hall is the symbol of down-to-earth municipal government, and the provincial courthouse presides gently over Victoria Square. Even standing alone these would be good buildings. But each one exemplifies good manners; each defers and adapts to its surrounding. None upstages its smaller and less powerful neighbours. Buildings this good have no need to push themselves around.

In order to have another building that blends as harmoniously as these into its context, certain questions must be asked. What kind of building will it be? What image will it project? Other questions deal with how it will appear from a distance and how it will look close up. How will people enter it and leave it, by car or on foot? How will differing groups react to the building?

First, let's look at the location of the building and the approaches to it.

The site, the now vacant lot at the east end of the Lorne Bridge, is one of the most prominent locations in the city. It is the first or last view that most visitors have of the core. Thus it is of prime psychological and esthetic importance.

This building will close a vista coming over the bridge and if properly treated it will seduce all who come from the west into the city centre. The site is also visible from as far up Brant Avenue as Waterloo Street. Anyone arriving from the north should find this view as alluring as the vista from across the river. If, however, these views are unwelcoming, the building could become instead a rude gatekeeper blocking the entrance to the downtown.

As we approach closer to the building, we will be more conscious of how it fits into its immediate surroundings. Here again its job as a link is evident.

Any building that tried to disregard the river, the armories, the Lorne Bridge, the cenotaph and the eastern ends of our two main streets would be boorish. These are all stylish structures. Trifle with them at your peril. The armories and the bridge may look faded but they still have style. They will quickly expose an inferior building.

The new structure must be gracious to its neighbors and acknowledge their qualities, thus creating a harmonious corner. Will it respect the scale, the roof lines, the colors, the textures, materials and setbacks of the existing streetscape? Will it extend itself to its neighbors? Or will it be anti-social and turn its back on either the city or the river?

We have seen how the building might appear both from a distance and close up. Now

let's see how it might feel to enter and to leave it. How will the vehicular traffic enter the building from the east, from the north? How will it be serviced? Where will staff and visitors park? These are practical considerations which affect the future traffic patterns of this corner, which is already confusing.

How easy will it be for pedestrians from the building to stroll downtown at lunch hour, thus increasing shopping on the main streets? Would it encourage employees to gain access to the river? It will create a built-in population of users for riverfront facilities - facilities which would also be available to every resident of the city.

Now the building itself. What is the personality of the newcomer? The Computer and Telecommunications Services building will identify a new kind of provincial presence in the city. MGS will become the largest employer downtown, a major player in the redevelopment of the core. Such an important building should be able to show off a little. If it is to be the guest of honor, let it wear its finery. No castoffs for this building. Brantford's downtown requires a new building with pizzazz.

Above all, we don't need another large warehouse, shunning the street with a big computer inside. That would be bad manners indeed and we have enough of that at the Eaton Market Square. It shouldn't be so tall or so massive that it dwarfs other buildings. Nor should it be too bizarre. We do not need any quirky self-important mega projects. Let it take as its example the existing low-key government buildings. It can be the cool, urban, elegant high-tech personality in the centre of town, nodding graciously to its established neighbors.

These are just some of the considerations which must be taken into account when this building is being designed.

We need visual and social relationships to the existing centre. No more blank walls. We need harmony of scale, especially with the heritage buildings on Colborne Street. We need new links to the river rather than another impediment to river access at that corner. We need vistas to invite us to the centre. A landmark building that will make the city proud of its newcomer.

The downtown desperately needs this new arrival. A well-mannered building will please both the people who use it and the people who see it. All buildings and spaces say something. This site, as it is, says a lot about this city that we would prefer to ignore. Its desolation has defined this corner for too long. It is time to change the message. It is time to allow our buildings to speak in a sure and dignified voice.

Anne Westaway is a native of Brantford. She has worked at the School of Architecture at the University of Toronto and in the Planning Department of Haldimand-Norfolk. She has

Oxford County

OLD ST. PAUL'S CHURCH - 1834

One of the outstanding landmarks in the County of Oxford is Old St. Paul's Church in Woodstock. It is designated for its architectural and historical significance under the Ontario Heritage Act and also has an Ontario Historic Site blue and gold plaque near the entrance roadway. This, the oldest church in Woodstock, has a history which few other early Ontario churches can equal.

In its peaceful setting, far back on the north side of Dundas Street (#2 Highway), the church's early history is not nearly so tranquil. In fact, it was not originally planned to be located there. Fifteen acres in the original Town Plot laid out by Governor Simcoe was for municipal purposes. The first five for a church, the second for a court-house and jail and the third for an agricultural grounds. The Anglican church was never built there.

The beginnings go back to the arrival from England, of Captain Andrew Drew, R.N., Vice-Admiral Henry Vansittart and The Rev. William Bettridge, all retired Napoleonic War officers on half-pay. They were soon followed by other half-pay officers who formed a circle of aristocratic society and built large comfortable homes in the area, living as English gentry.

Captain Drew, later famous for his leadership in the sinking of the rebel supply ship, "Caroline", first arrived in 1832 as agent for Admiral Vansittart. He was authorized to invest in land in the area and to build a church for which the Admiral provided funds. In addition to the land purchased for Admiral Vansittart, Captain Drew also bought considerable property for himself in the eastern end

and far removed from the Town Plot. He, no doubt had in mind that having the new church near his property would influence new settlers to buy his building lots. According to legend, Captain Drew chose the site after the birth of his first child. It was said that he was so delighted that he yoked up a pair of oxen and hauled a huge stone to one of his lots, stood on it, and then shouting at the top of his voice, said, "I give this property as a thankoffering for the House of God, and this stone for the first of its foundation."

The building of the church was completed early in 1834, in time for the arrival, from New York, of the Vansittart party in June.

With the Admiral were two sons and two daughters and the Rev. William Bettridge. Unfortunately Admiral Vansittart's wife, Mary Charity, had died of fever at Saratoga, New York while enroute to Canada. Bettridge had served under Sir John Colborne and later, after the Battle of Waterloo, had acted as Town Major of Brussels. After military service he entered the ministry and came to Canada with the Admiral as a missionary under the Society for the Propagation of the Gospel in Foreign Parts.

For the construction of the church, which was supervised by Captain Drew, the contractors were Hill and Bishop with Hill being the brick-layer and Bishop, the carpenter. Others to help finish the interior were brought from York and many of their descendants are members of the congregation today. The bricks were provided by Joseph Peers whose family are still active in the community. Over 100,000 bricks were required for which Joseph Peers charged £100. His son was later an early Warden of the church.

Rev. William Bettridge remained Rector of the church for over 40 years, retiring in 1875. He died in 1879 and his burial was the last in the graveyard on the church grounds. He gave inspired but often tempestuous leadership and ruled his flock with military discipline. Almost immediately after his arrival he was in dispute with Captain Drew. During the construction Drew had spent about £100 more than was subscribed for the building and he refused to give up the keys unless paid. Some months passed before the keys were surrendered and the church opened. This was only after an agreement was secured by Drew of free pew rental for his family and a burial plot.

In addition to the church dispute, Captain Drew had a prolonged disagreement, over property purchased, with Admiral Henry Vansittart. Their differences were finally settled after lengthy court proceedings.



Old St. Paul's Church
Woodstock, Ontario - 1834

EDWIN BENNETT

It was November of 1835 that the church was officially deeded to the Bishop of Quebec. In that year a bell from England was placed in the tower and while being installed was muffled so that it would be a surprise to the people. When the installation was completed Rev. Bettridge arranged to have it rung loud and long. Curious people came running from far and near. The first organ, also from England, was a gift of Hon. George Alexander, the first Senator from Oxford County. When it arrived there was no one to play it and a member of the congregation drove all the way to Hamilton by horse and buggy and returned with an organist. Later on Mrs. Muttelbury was organist.

With the growth of the community a post office was established and the new village was named Woodstock, taking the name of town in Oxfordshire, England where Admiral Vansittart had attended school. In this early period the Rev. Bettridge was rapidly expanding his congregation requiring enlargement of the church building. The original building was a simple rectangular plan with no basement, much the same as many small English parish churches. In 1843 a larger chancel was added at a cost of £250. By 1851 the congregation had increased to require an addition of two transepts, costing about £1,000. Here again a difficulty arose with Captain Drew as he claimed the work interfered with his pew and the congregation was obliged to pay the £100 over which the earlier dispute arose.

Because of threats on his life for the role he played in the 1837 Rebellion, Captain Andrew Drew returned to England where he went back to active duty in the navy, serving in the West Indies. By the time of his death in 1878 he had reached the rank of an Admiral.

Even after Captain Drew returned to England his differences with Rev. Bettridge continued. In a letter now in the Archives of Ontario he writes; "I do not want to have any dealings with his holiness. I would not receive absolution from him for all my sins committed in this world if he offered it. I consider him as great a scoundrel as ever escaped gallows. No two men understood each other better than he and I, and now he is laying a trap for me."

More problems within the congregation arose when Rev. Bettridge in May 1945, issued a notification which excited some controversy that all inscriptions designed to be placed upon stones about to be erected in the burial ground of which he is in charge should first be submitted to him for approval. On one occasion he objected to the inscription as being too flattering of Mrs. William Wilson's character and conduct as a wife, declaring that he "could not say so much of his own wife." He informed Mr. Wilson that he should not place the monument over his wife's grave unless the inscription was altered. When Mr. Wilson refused he was served with a notice to

remove the stone. To this he consented, providing he be allowed to remove the remains of his wife also; but this reasonable request was also refused by the Rev. Bettridge. This action was typical of him. It is said that he kept a regular military parade state of all his parishioners every Sunday, noting all Absentees, and knowing the "reason why" before Monday night.

Many other anecdotes of the trials and tribulations of the early days are included in the history of Old St. Paul's Church, but one thing remains constant; the pride and dedication of the congregation, which for over 157 years, has continued to follow the example set by its devoted founders. Each year in June a Founder's Day Service is held in which the early church members are honoured. This usually takes place near the vault of the Vansittart family in the centre of the old cemetery.

The interior of the church is architecturally attractive. The original box pews are in place, each properly gated and large enough for one family. Numerous attractive memorial tablets in marble and in bronze decorate the walls. They are believed to be the finest collection of mural tablets to be found anywhere in Canada.

A visit to this fine old church would be well worthwhile. There are several descendants of the early families who would be willing and proud to show you around.

Note:

Mrs. Eleanor Gardhouse, Treasurer of Oxford Branch of A.C.O. is a direct descendant of Thomas Hart who was the first Sunday School Superintendent. After serving for 21 years he was presented with a Bible and his wife with a silver teapot. Mrs. Gardhouse today has that teapot, a valuable family heirloom.

WOODSTOCK MARKET BUILDING

The City Council of Woodstock having placed the 1895 Market Building up for sale have now received two bids, both seeming to be quite acceptable proposals.

They have chosen the proposal and plans presented by F.J. Reinders and Associates, Canada, Ltd. The drawings presented show that the original cleristery windows will be retained, making a much more attractive recycled building. City officials and legal advisors are now negotiating with the developer but no announcement is available at this time. The plans submitted have been made open to the general public and have been warmly accepted by those who have viewed them. If carried out as planned the re-cycled Market Building could be a worthy centre-piece for a renewed Down-Town Woodstock.

Let us hope that our City Council can make it happen.

Edwin Bennet

LONDON REGION

BUILDINGS LOST AND SAVED

Heritage preservation gains and losses were surveyed at the February 19, 1991 meeting of the London Region Branch. It featured presentations from three of the best known individuals associated with local preservation concerns; Anne McKillop, past president of the ACO branch; Ann McColl Lindsay, well known Talbot Street merchant and leader of the Talbot Street Coalition; and Mark Gladysz, Heritage Planner for the City of London.



The London Armouries (1905) is a well preserved downtown landmark as the nucleus of the Sheraton Armouries Hotel.

HOWARD PULVER



Fashionable again, downtown London's Hayman Court apartments (1914) have been renovated as the Queens Court condominiums. A compatibly designed new infill apartment block appears just above the roof lines on the right.

HOWARD PULVER

Anne McKillop focused on the past, outlining the roots of the heritage preservation movement, the beginning of the ACO branch and significant saves and losses.

The initial interest in preservation came from Reverend Orlo Miller and the University Womens Club who set out to preserve some of London's earliest buildings (1834 - 1846) on Ridout Street. The Architectural Conservancy was approached for assistance and the branch was started in 1966. The buildings were in very poor condition making it difficult to convince the community that they were worth saving. Using volunteers, but without the owner's consent, one of the buildings was repainted to improve its appearance. Fortunately, the group was able to draw upon the interest and resources of Jake Moore of Labatts. The buildings (435, 441, 443, 451 Talbot Street) are frequently referred to as the Labatt Restoration and are the location of the corporate offices of John Labatt Limited.

Significant lost heritage properties mentioned included: *Woodfield*, the Benjamin Cronyn house (c 1839) near Dundas and Adelaide; *Beechwood*, the William Gartshore South London estate (1854); the Warren Rock house (1876), 498 Queens Avenue; Bishop Hellmuth's Chapter House (1875), the start of the plan for a new cathedral on Piccadilly Street east of Richmond Street; and *Headley*, the E.W. Hyman and Sir Adam Beck North London estate (c 1861). It was indicated that the demolition of *Headley* and subsequent replacement with a replica had caused a lot of public concern.

The significant saved buildings included: the Middlesex County Court House (1827) and Goal (1844), now the Middlesex County Building; the London Armouries (1905) now the Sheraton Armouries Hotel; the Hayman Court apartments now Queens Court condominiums and *Windermere* the Perrin Estate (1916) now City parkland and a banquet/reception facility operated by the Heritage London Foundation.

Anne McKillop said that there is still a lot of difficulty in convincing owners, developers and politicians of the merits of preservation despite the recognition that it is labour intensive and often economical, conserves resources and generates tourism.

Ann McColl Lindsay focused on the present and the eight year battle to preserve the Talbot Streetscape. The legislation which blocked demolition late last year was seen as a breakthrough and recognition of the value of the properties by the Ontario Legislature. The public awareness was also an important gain. Heritage became a significant community and media issue during 1990. Many student projects have been done on the

streetscape preservation issue and many people have recognized how the restored streetscape could become an important community focus as restoration projects have in other North American cities.

Concern was expressed about significant development decisions being made behind closed doors and the desire for more citizen input in decisions which effect community direction. Also, the need for heritage activists to have both vision and the ability to influence public perception was indicated.

Mark Gladysz focused on the important issues for the future. These included: considering a community development model of heritage preservation which involves preserving buildings in their context, and establishing several heritage conservation districts; the establishment of an appropriate planning framework and looking at local financial incentives such as a community heritage fund and addressing property tax disincentives to building restoration.

Howard A. Pulver MES MCIP

TALBOT STREETScape UPDATE

The fate of the Victorian streetscape on Talbot Street in Downtown London is once again in the balance.

London City Council, on June 3, 1991, voted 14 to 5 in favour of a somewhat revised development concept presented by Cambridge Leaseholds. All of the streetscape would be demolished (with the exception of most of the facade of the Talbot Inn at Dundas Street) to be replaced by new building with a "Victorian Style". The new buildings would be similar in profile to the Talbot Inn.

Cambridge Leaseholds pressed Council to consider the rezoning and demolition approval which would be required to implement this concept even though they indicated that redevelopment is unlikely to commence for two to four years.

Council authorized Cambridge to proceed with the necessary applications so that they can be considered by the Planning Committee at a public meeting and subsequently by Council.

This is at odds with the previous actions of the Council; first in the October 1989 rezoning of the streetscape for the existing buildings and uses within them and second in designating all of the streetscape buildings under the Ontario Heritage Act in August 1990. Also, as reported previously, London has legislation which permits it to withhold a demolition permit on a designated property until a permit has been obtained for a new building on the site.

"Some members of city council apparently believe that there is no difference between a genuine historical building and any good or bad replica that a developer cares to put up" observed five Londoners who are members of

the Architectural Conservancy or the London and Middlesex Historical Society in their letter to the editor of the London Free Press¹. The letter goes on to say "It might be argued that Cambridge had promised to keep the Talbot Inn but the corporation's design shows that the developer intended to knock out the corner of the building and insert a completely inappropriate entrance tower. If London wants to attract tourist, and retain it's character, the City isn't going to succeed with this type of "preservation". "A modern fake has no historical associations." ¹

Planning Committee and Council will likely be making a decision in September and the outcome will be reported.

Howard A. Pulver

¹*Fred Armstrong; Dan Brock; John Lutman; Anne McKillop and Orlo Miller; London Free Press, May 8, 1991*

North Waterloo Region

HERITAGE DAY

Our branch has had a busy spring. Heritage Day was observed in February with a visit to the Kitchener-Waterloo Art Gallery to view an exhibit entitled *Viewpoints: 100 Years of Architecture in Ontario*.

The Ontario Association of Architects organized this centennial travelling exhibit. It presented a selection of noteworthy structures grouped in five components that indicate the buildings original purpose: Mainstreet, Public Visions, Space of Industry, Domestic Space and Ritual Space. Toronto architect, Ruth Cawker worked on the project and Mr. Robert Coe, a branch member, guided the audience through the exhibit.

March and April were taken up with plans for the ACO Annual Meeting.

GARDEN LECTURES

A two part lecture series, *Historical Approach to Gardening*, was held in May and June in co-operation with the Kitchener Horticultural Society. Master Gardeners, Alain Charest, Cheryl Massey and Elaine Zink showed slides to illustrate European gardening styles of the last few centuries, and their influence on contemporary park and garden landscapes.

Mara Hollands, supervisor of the four square garden at the Joseph Schneider Haus pointed out the herbs and vegetables typical of those planted by Pennsylvania German Mennonite settlers. Much useful information on plant materials was provided by the speakers.

BRANCH ANNUAL MEETING

The meeting was held on June 18th. The guest speaker was Tom Lemon, the Heritage Planner for the City of Cambridge. He outlined a strategic planning model for achieving *Your Heritage Agenda*. He was a most entertaining and enthusiastic speaker who succeeded in getting every member of the audience to participate in generating ideas on how a group such as ours could arrive at a mission statement and achieve our goals and objectives.

Marg Rowell

Huron County

REFLECTIONS ON RURAL CONSERVATION

Coming back to Huron County after a few years absence, I was struck by the feeling that the countryside "looked different" although I wasn't sure how or why. Gradually certain features came into focus - rows of newly planted trees, areas of marginal land being allowed to grow over, more wildlife in evidence. In late fall I noticed stubble left in fields that had always been ploughed and other fields planted with cover crops where the soil had always been left bare. Bare to blow away through the snow-less winters of recent times.

Huron is a rural county made up of five towns, five villages, and 16 rural townships. It was established in the 1820's when the Canada Company pushed west from Guelph to Lake Huron and founded the Town of Goderich. Away from the Huron shore, the landscape is not of the type that draws tourists, but those who have come to know it love the gently rolling terrain, the cedar-banked water courses, and the vistas of rich farmland. Those who settled here created some of the best farms in Ontario, many held by the same families for generations.

To a large extent, a major change in approach to farming occurred in the 1960's and 70's. Farmers were urged by industry and government to "modernize". This embraced the concept of larger, corporate-style farms and a high degree of mechanization. Monoculture took the place of mixed farming as chemical fertilizers and pesticides promised larger yields. It was a change that wrought considerable stress on the farm community as well as on the ecological well-being of the countryside. The impact on the landscape was severe, most noticeable to the layman in the loss of hedgerows and fences and to the farmer in the loss of the soil itself.

As the damage caused by modernization became apparent, a return to farming methods more harmonious with nature began to take place. A major initiative in this direction has been the Ministry of Agriculture and Food's Land Stewardship programs I and II. The Land Stewardship II brochure is subtitled *Incentives to Ontario Farmers for Planned Conservation Systems and Environmental Protection Methods*. The incentives are for planting in the prescribed manner and for the purchase or modification of equipment. Grants are offered in two categories. It was the Soil Conservation Systems portion that caught my eye as I drove the back roads of Huron County. I was looking at residue management when I saw the remains of the previous crop left in the fields. Over-

wintering cover crops are those planted for the purpose of being tilled in the spring of the following year, unlike crops such as winter cereals, wheat, winter canola, and forages that are harvested or grazed. Strip cropping and berms are designed to slow the movement of water rushing down hillsides after heavy rain. These and other soil conservation structures such as grassed waterways, field terracing, fencing of water courses, and field tree windbreaks are all designed to keep the topsoil in place. And they're working - even in areas of Kent and Essex Counties with extremely light soil, farmers can see a night-and-day difference where these methods are used. They also add to the beauty and variety of the countryside.

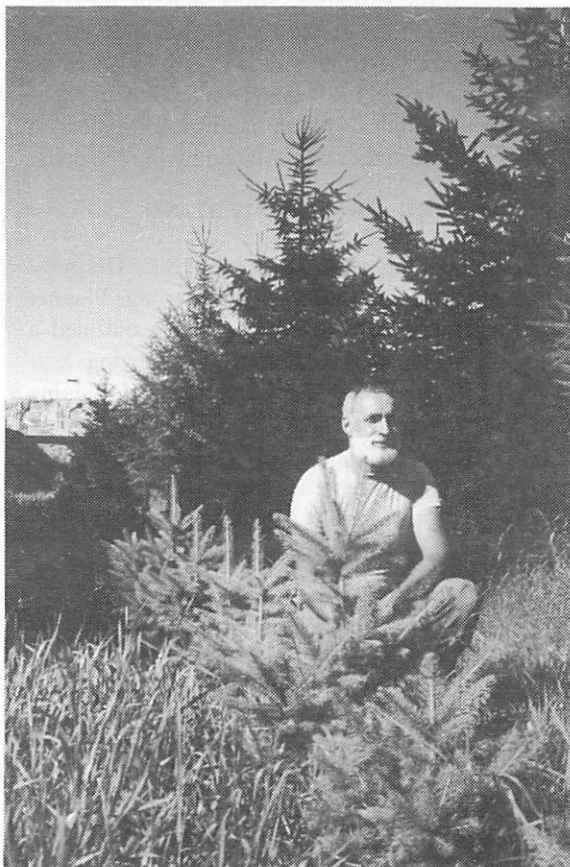
The second portion of the Land Stewardship II program is entitled *Environmental Protection*. One of the other changes I had noticed on my return to Huron County was the appearance beside barns on many farms of a large open-topped enclosure made of cement blocks. This, it turns out, is a manure storage structure. *Environmental Protection* deals with structures for the handling of potentially polluting substances such as manure, milkhouse/milking parlour washwater, and pesticides. Keith Lovell of OMAF's Huron County office who explained some of the basics of the program to me, states that manure storage structures and residue management are the most popular components of *Land Stewardship II* so far, with roughly 400 farmers signed on the program since this second phase was launched in September 1990.

Bruce Shillinglaw has been involved with Land Stewardship since its inception, but more than that he was instrumental in bringing it about. Bruce bought his 620 acre farm near Londesborough in 1973, and by 1980 he and his friends, Don Loeb and Lawrence Taylor, were among those looking for a gentler and less costly way of managing their farms. Advice could be found by making the rounds of various agencies. There was one that dealt with tree planting, another with structures, and so on, but they knew that in the U.S. it was possible for the farmer to receive all the help needed from one source. They approached Don Pullen, OMAF representative at the time, and the two conservation authorities in the region, Sauble-Bayfield and Maitland Valley. With the backing of these organizations, they founded the Huron County Soil and Water Conservation District where the interests of farmers were represented on an equal footing with government agencies and agribusiness. Local suppliers provided equipment such as a tractor, a planter, and a seed drill, and the group was ready to provide the means for other farmers to try out the conservation methods Bruce and his

friends were advocating. It was the success of the Huron Soil and Water Conservation District which prompted OMAF to advance its province-wide Land Stewardship program.

In the field of conservation as in other matters, rural people go about their business without a lot of fanfare. Yet farmers such as Bruce Shillinglaw and Don Loeb, with a genuine interest in nature and the countryside for its own sake, are effecting a significant restoration of the rural landscape. To quote from the Conservation of Distinction Award given to Bruce by the Maitland Valley Conservation Authority in 1989, "Today the Shillinglaw farm uses a wide range of conservation practices including no-till planting for the entire 620 acre farm, windbreaks, woodlot management, and erosion control structures... For Bruce Shillinglaw conservation is a natural inclination."

Margaret Goodbody



Bruce Shillinglaw

MARGARET GOODBODY

Woolwich Street Corridor, Guelph

BACKGROUND

Woolwich Street has served as a major north-south thoroughfare from Guelph's earliest beginnings. It is part of the original 1827 radial street pattern.

Woolwich Street was one of the first settled residential and commercial areas in Guelph, although only one structure partially remains from 1833. Most of the lots on Woolwich Street were built upon from the 1870s to the 1920s.

The Woolwich Street corridor is now characterized by mixed residential and com-

mercial uses; many of the commercial uses having been established since 1962. These commercial uses have increased the development pressures along the Corridor.

Control of demolition of historic structures and the streetscape of Woolwich Street cannot be accommodated without considering the unique physical attributes, existing development patterns, and travel patterns along its length. In fact, broader city-wide transportation, open space, and development policies must be addressed.

Conservation of the streetscape and the historic structures can best be answered by directing traffic to major arterials, leaving the pavement width as it is, and by developing by-laws that encourage the adaptive use of the existing structures without penalizing owners with unrealistic regulations. Further enhancement of the area can be assured by providing controls on building materials, heights, form, and pattern of new construction.

Political will is required to direct city staff and consultants to seek creative solutions, to incorporate public concern, and to seek the advice of knowledgeable groups such as LACAC. Continued political will is required to rigorously defend the conservation position.

INTRODUCTION

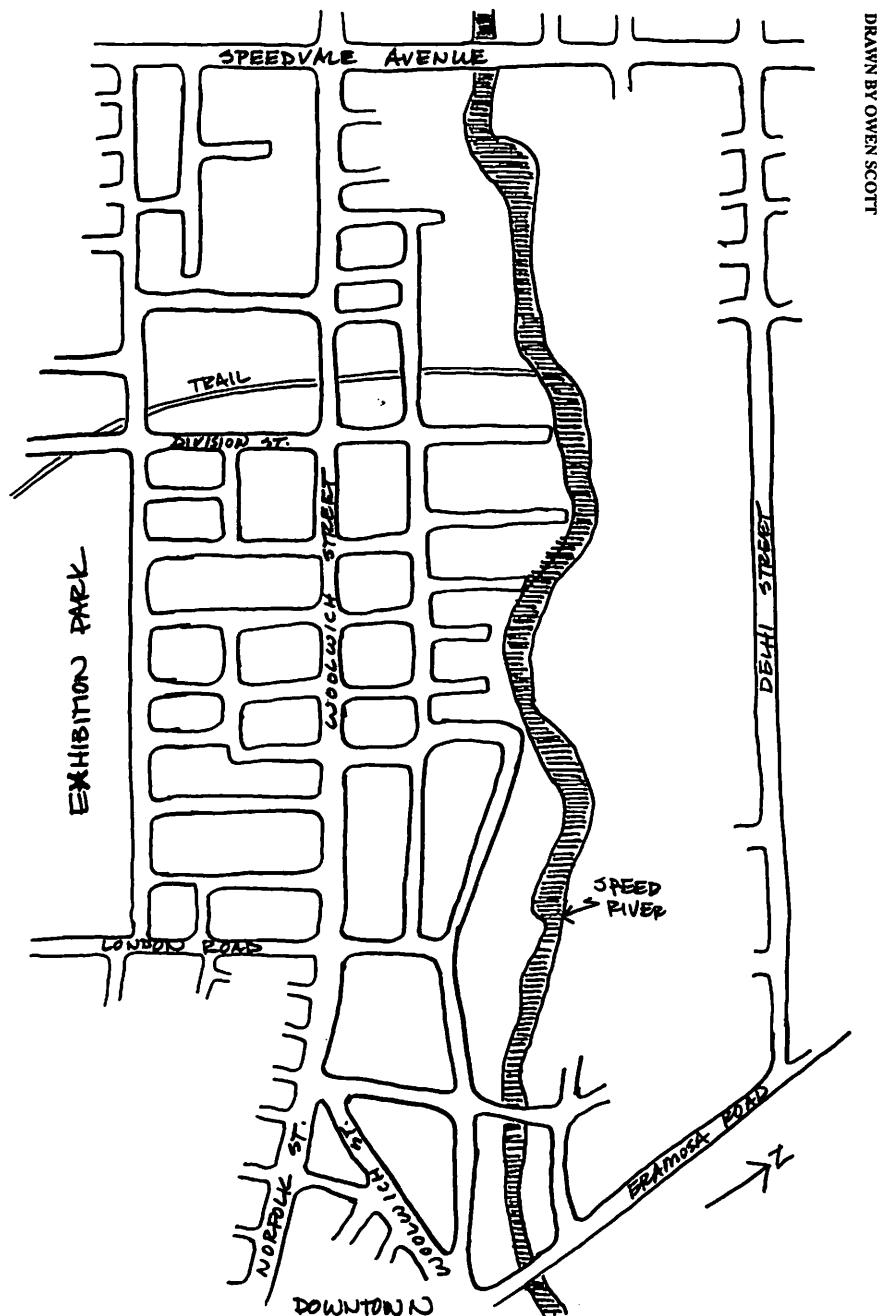
In early 1990, the City of Guelph embarked upon a Class Environmental Assessment (Class EA) to examine alternatives to improving the Woolwich Street transportation corridor from Speedvale Avenue in the north, to Suffolk Street in the south.

Coincidentally, the city also commenced a study of the zoning by-law for the lands bounding Woolwich Street from Tiffany Street in the north to Paisley Street in the south. Although the boundaries of the two studies are not the same, enough overlap exists to require careful coordination of the two issues.

The City of Guelph Local Architectural Conservation Advisory Committee (LACAC) became involved in both of these studies (on their own initiative) and encouraged the City to coordinate the work of both studies. LACAC saw important potential consequences of alterations to the alignment and/or width of the street to the historic properties and uses of those properties that abut the street.

TRANSPORTATION CORRIDOR

Woolwich Street is a major arterial that bisects the city. It was Highway #6, connecting Hamilton with Owen Sound. In theory, the Highway #6 connection has been relocated to the Hanlon Expressway. In practice, traditional travel patterns prevail to some extent and many motorists and truckers continue to use



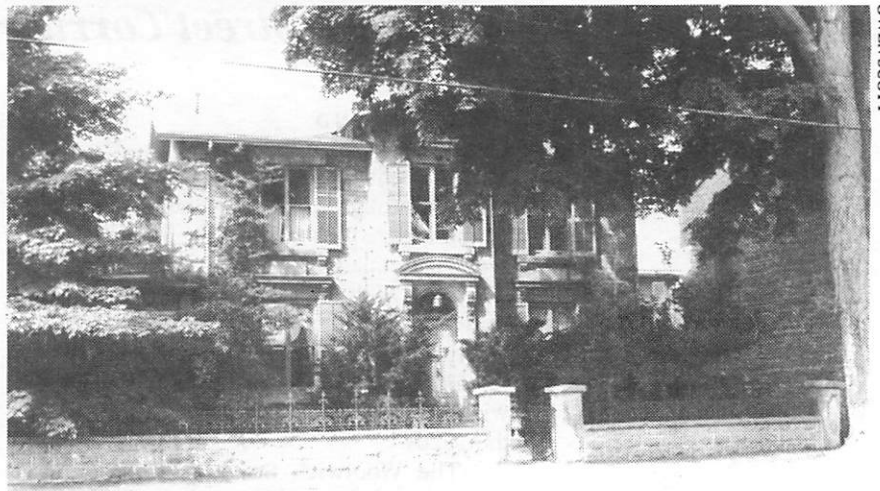
Woolwich Street. the "bigger is better" option seemed to be the preferred alternative to Woolwich Street at the outset of the process. Numerous alternatives were presented by the City's consultants that provided for a widened Woolwich Street pavement. LACAC's position was based on ensuring the conservation, not only of the historic buildings on the street, but the streetscape itself. That streetscape is comprised of a marvellous collection of buildings, a continuum of construction from the 1860s to the present day. To quote the Heritage/Archaeological Resource Assessment of the transportation study ...*a scenic streetscape of residences of distinctive architectural character, enhanced by boulevards and street trees* ...

Widening Woolwich Street would certainly not enhance the scenic or historic character of the streetscape. It would also create a much larger "ripple-effect" in that the demand to widen Norfolk Street and Gordon Street through the rest of the city would certainly increase. Norfolk and Gordon Streets are a continuation of Woolwich Street. One of the curious attributes of Guleph's street system is that many streets have more than one name, depending upon where one is in the City.

LAND USE ZONING

With the transportation study underway and options presented to the public, LACAC focused its attention on the concurrent study of land use and zoning. In 1988, the City introduced an Interim Control By-law to put temporary controls on the further conversion of residential properties to commercial use and to control the removal of buildings for commercial parking. Specific and longer term policies and regulations were required and the intent of the land use and zoning study was to provide those. LACAC involved itself in this study by seeking a solution that conserved the historic properties and the streetscape, assuming the transportation study results would not undermine the efforts. Interestingly enough, coordination of the transportation and land use studies did not appear to be formally undertaken by the City, although LACAC continued to make the importance of coordination necessary.

The City Planning and Development Department drafted a position on the land use and zoning of the Woolwich Street Corridor, posed several alternatives, and recommended a policy that responded very well to the changing needs of the area and to the development potential. Unfortunately, it did nothing to conserve historic properties and the streetscape, although mention was made of a potential Heritage Conservation District. The proposal actually exacerbated the problem of conservation and inadvertently encouraged owners to demolish and rearrange properties by making the regula-



Jean Little's childhood home, designated 1858-59 subject of recent Conservation Review Hearing.



Early stone cottage and later brick houses, some now converted to offices.



The Chubb Terrace 1876 offices and residential.

OWEN SCOTT

OWEN SCOTT

OWEN SCOTT

tions so stringent. Regulations applied were similar to that for a new development and did not accommodate the "substandard" lot sizes, setbacks, buffer areas, parking areas, etc. LACAC's response was to seek more consultation and City Council actually directed staff to consult LACAC before bringing the policy back to them.

The results of the collaboration are a document that more clearly respects the conservation aspects of the corridor. Surveys were taken to understand the physical aspects of the Corridor and regulations were re-drawn which reflect the existing situation, not a hypothetical standard that would be applied to a new development. In addition, and perhaps of even greater import, the proposed by-law encourages use of materials and proportions and form for new buildings that are sympathetic to the existing patterns.

CONCLUSION

Although neither of the studies is complete or passed by City Council, consultation with the public and with LACAC appears to have given the nod to heritage conservation. It also appears that the favoured transportation plan is to resurface the roadway, leaving the curb lines intact. It appears that the planning and zoning study will result in a unique by-law which recognizes the need to conserve the streetscape and the historic structures that contribute to it.

LACAC's contribution to the conservation of this historic neighbourhood has been encouraged by City Council and by members of City staff. Their efforts to force planners, engineers and politicians to look differently at this important component of the urban fabric of the City have been realized in the thinking and planning process. It remains for City Council to review the proposals and endorse the conservation measures.

Owen R. Scott



DRAWN BY NICHOLAS HILL

The Cottage

The Restoration Of An Historic Cottage In Goderich

THE FIND

This is a story about the restoration of a small, and now quite rare, historic cottage on the shore of Lake Huron in the Town of Goderich. Rare, because lakeshore properties have become valuable, and the little seasonal wood cottages that once abounded along the lakeshore have been replaced by larger residences, many now for year-round occupancy. This little cottage, however stood still, and beneath the layer of modern siding and home repair work we glimpsed a jewel in the rough. It was interesting that nearly everyone we talked to in the town, knew the cottage and had a great fondness for it even though the outside was very run down and it was assumed it would be eventually demolished for a new large home. We tried to determine what sort of structural condition the cottage was in prior to purchase, but we gave up after getting to the third layer of insulbrick siding! So the only recourse was to make the restorers "leap of faith" and hope it all works out. It did, as the following story will reveal.

ON BEING PHILOSOPHICAL

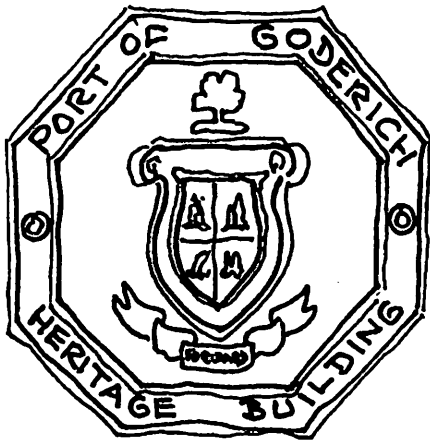
Perhaps one of the most important endeavors we undertook before we started the physical restoration was to research the history and architecture of the cottage. We also wanted to define our philosophy towards the restoration as a reference point for the many decisions that would have to be made once work started. We felt it was not enough to scour fashionable design magazines and books for what "we liked". We wanted to establish an approach that let the intrinsic historical qualities of the cottage come to the fore. Our restoration philosophy evolved to something quite simple. It was to restore the exterior of the cottage to its original circa 1880 appearance with modification to the sunporch in the 1940's. This meant maintaining or renewing where absent, the original bevel edge wood siding, cedar shingle roof, windows, door, verandah, porches, details and paint colours. It also meant the removal of hunks of concrete steps, sidewalks and curbs to be replaced by humble cottage landscaping.

WORKING WITH THE LOCAL HERITAGE GROUP

We wrote up our history, research, restoration philosophy and proposals for the cottage into a report together with sketch drawings. Also included were cost estimates for the work and the

phases in which the work was to be done. It was a blueprint for us to work to and which others, such as the Local Architectural Conservation Advisory Committee, could comment and advise on. We found it very desirable to get as much informed advice as possible before restoration started. The Advisory Committee as well as the town building officials were most helpful. Concerns were overcome and questions answered.

HISTORICAL DESIGNATION



DRAWN BY NICHOLAS HILL

PLAQUE

Historic Designation Plaque

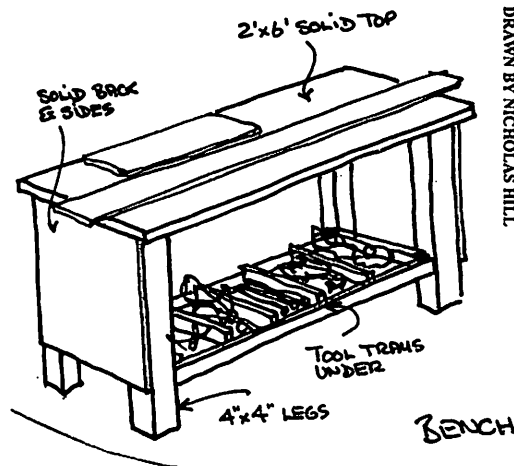
When our restoration proposal was all in order we requested the town to designate the cottage under the Ontario Heritage Act. Our objectives and those of the Act were of one accord. We had no concern about the extra layer of approval we would have to go through with the Local Architectural Conservation Advisory Committee. The benefits of historical designation would ensure compatible renovations and additions in the future, provide us Government heritage expertise and funding as well as the pride of living in a provincially designated residence. We were also pleased at the positive response we received from members of the community. A little bit of the town's history was to be restored and saved. As required by the Ontario Heritage Act a notice of intention to designate the cottage was posted in the local newspaper and read:

THE COTTAGE, 135 Essex Street, is recommended for designation as an excellent example of a Circa 1880 lakefront cottage in the Picturesque Style. It is a rare surviving example of a building type now nearly vanished in the Town of Goderich and on the lakefront. The cottage remains on its original site and is largely unaltered from its original appearance.

Distinguishing features include the prominent pyramidal roof which extends over the main facade verandah and the glazed sunporch on the north side. The verandah roof is supported by chamfered wood columns with decorative brackets. The original beaded board ceiling and pine plank floor are still present. Sunporch windows, installed when the north verandah was enclosed, are of the case-ment type. The glazing pattern of three narrow vertical panes over a single large pane is commonly found on older houses in the neighbourhood. Original one-over-one sash remains in most of the windows on the house proper.

Features now missing, but evidence of which remains, include cedar shingle roofing, bevel edge wood, horizontal exterior siding and beaded wood ceiling in the sunporch.

A GOOD BENCH



DRAWN BY NICHOLAS HILL

One of the first construction projects we undertook was not on the cottage but the building of a sturdy work bench. It is surprising how few and poor the bench designs are in the various carpentry magazines and books. A main criteria for us was that the bench could be located outside the cottage under the shade of the trees. We foresaw a lot of bench work and so what better way to do it than while enjoying the fresh summer weather. During inclement weather we would cover the bench with a waterproof sheet. The bench had to have all the work tools with it too. The resulting design consisted of a solid wood top and three sides but open to the work side with a tool tray beneath. Tools were organized in functional groupings for easy finding.

THE RESTORATION

We began restoration on June 7, 1990, putting in 12 hour days, 6 days a week through to October 1. We resumed work in April 1991 putting in half days and weekends. We completed the restoration on June 7, 1991 - one year later! The entire restoration cost \$17,370.97. For this we completely repaired the verandah structure, floor, ceiling columns and handrails; re-sided the entire cottage in bevel edge wood siding to match the original; reshingled the roof with cedar shingles; repaired and painted all the windows, doors and trim; removed tons of old concrete sidewalks and curbing; replaced various modern picture windows with authentic style sash windows; painted and decorated the interior; laid new flooring; repaired and painted the garden house and revived old rose bushes, lilacs, borders and lawns. The secret to keeping restoration costs low is to do as much of the work yourself and not to change the basic structure too much. To us, true restoration is a lesson of humility and largely letting things be. A difficult thing in this rapacious age of "improvement".

THE LESS MONEY THE BETTER

A villain of restoration can be too much money! There is a tendency to change and "improve" too much. Eccentric little details get smoothed out and charming features are either removed or renewed to look like the original. Our objective was to save absolutely as much of the historic building fabric as possible. For example, we found that the slender porch columns were rotted at their bases. The rot extended up in some places only a few inches but in others 12" to 18". We therefore inserted new column sections only as high as we needed to. It was a difficult and time consuming job. It would have been far easier to install a whole new column. It was through the accumulation of saving all these small features that we believe we maintained the historic charm and spirit of the cottage.

AN ARCHAEOLOGICAL DIG?

To a large extent the building restoration phase is, and should be, as interesting to view as the end result. It could be likened to the cleaning of Michaelangelo's Sistine Chapel paintings. Instead of dirt on paint we were removing layers of insulbrick, aluminum siding, plywood sheeting, asphalt shingles and paint. Many discoveries were made about original building materials, paint colours, window and fireplace locations. We even found the signature of an owner of the cottage at the turn of the century. We found old nails, glass bottle

fragments, coins and carpentry details. All items signified to us that it was not merely a "gutting job" with everything to be put in the bin as quickly as possible. It was a discovery about the building history. Interesting retrieved articles were saved. Each phase was photographed. This approach made the site a bit more like an archaeological dig than a regular building site.

A SOCIABLE EXPERIENCE TOO

I mentioned that we located the work bench under a shade tree. To be more specific it was on the driveway to the front of the cottage. It was a social location. Restoration, particularly by oneself, can become rather solitary. Doing bench work close to the sidewalk and street enables one to be part of the daily coming and going of the neighbourhood with greetings, waves and chit chat. It also provides access for those interested in knowing what's going on.

TEA AT 3



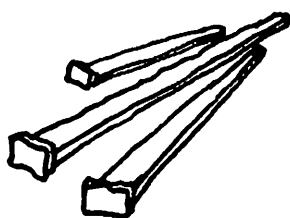
DRAWN BY NICHOLAS HILL

TEA AT 3 UNDER THE LILAC

Small rituals became a pleasant feature of the working day, particularly tea at 3. This was taken out on the front lawn and for those who wished to drop by and see the restoration in progress, we always invited them to tea at 3. This had the added advantage of not interrupting work during the day. There were, of course, many exhausting days when the work was difficult and unexpected problems arose, but there was always tea at 3 to look forward to.

MAKING THE BEST OF THE BUILDING TRADES

Our approach to the restoration was to do as much of the work as we could ourselves. When pushed, it is quite surprising how much you can do. The key is to take time to study



OLD HAND
FORGED NAILS

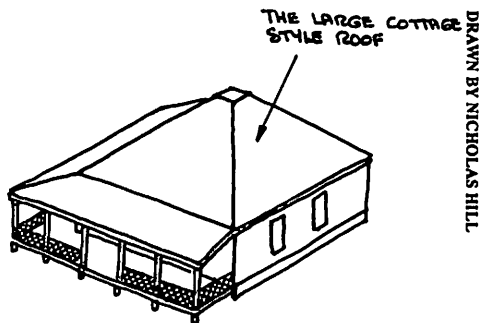
DRAWN BY NICHOLAS HILL

practical construction books and articles. Besides keeping costs down, doing the work yourself sort of enables one's own basic instincts for independence. However there were times when we needed an experienced builder. It is interesting though that a lot of time in building is taken up with everything but skilled work, such as getting materials, setting up and figuring out quantities. We made sure, therefore, that we did all this work so that when the builder arrived he would be using 100% of his expert skills. We even had the stepladder ready!

LEARNING FROM A CANADIAN VERNACULAR BUILDING

Probably the most enjoyable experience of the historic cottage has simply been living in it. As an architect it has changed my view towards residential building design. It has provided an opportunity to learn from a building type that is very much more attuned to the Canadian landscape and climate. The original cottage is one of the few vernacular building types in Canada built of local materials according to local tradition and by local craftsmen. This is in marked contrast to the numerous pattern book historic homes found in Ontario in the styles of the Gothic, Romanesque, Queen Anne, etc... Their styles were imported from Europe and dropped down in Canada, regardless of their appropriateness to our climate and geography. The original cottage design is full of Canadian content! The features that particularly impress us are as follows:

THE LARGE COTTAGE STYLE ROOF

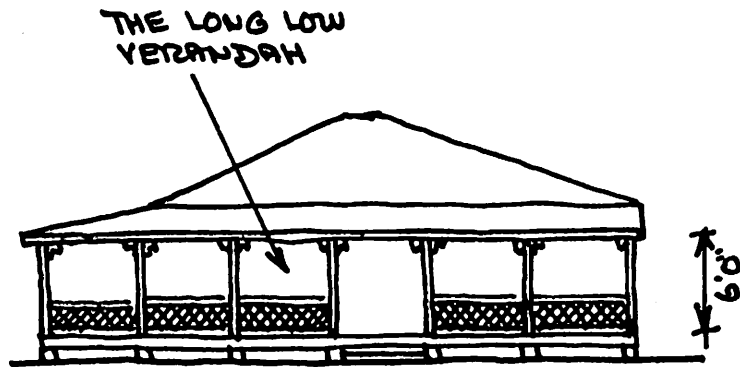


LARGE COTTAGE STYLE ROOF

The large cottage style roof that comes down low over the whole building is not only attractive to look at, particularly on the verandah elevation, but acts as a marvellous coolant in summer. The voluminous attic traps the heat which is then vented out. In winter it reverses the procedure and keeps the heat in. The use of cedar shingles also arrests the cooling effect as compared with asphalt shingles which tend to become hot and gaseous in summer. The cot-

tage style roof is a more natural way of air conditioning.

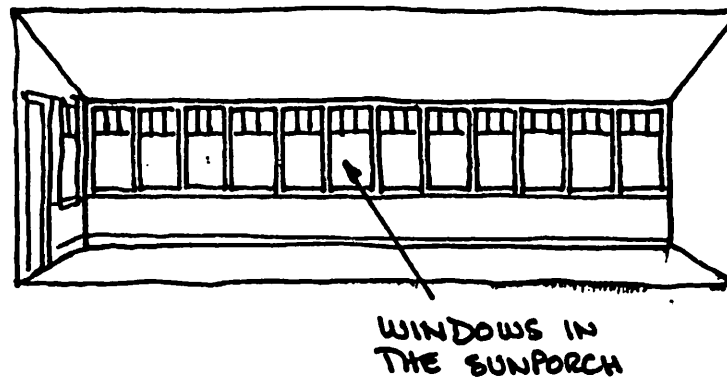
THE VERANDAH



VERANDAH

A verandah is a most appropriate building feature for a climate as severe as Canada's. In summer, in particular, it provides for a comfortable outdoor space to sit in and dine. It is also a very sociable place that animates the streetscape and provides for spontaneous greetings and chats with neighbours and passerbys. One important recommendation is not to have the verandah roof too high at the face. Ours is only 6'0" and gives a good sense of protection and enclosure.

THE SUNPORCH

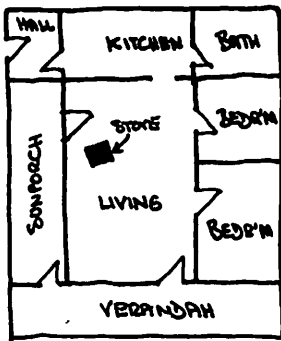


SUNPORCH

Our sunporch is a bit like a conservatory. It is a shoulder season room that provides the physical shelter of the inside of the house yet with a feeling of being outside because of all the glass windows. Sunporches are also ideal for early Spring potted plants.

THE CENTRAL ROOM WITH WOODSTOVE

The layout of the cottage consists of a large central room around which are the verandah to the west, sunporch to the north, bedrooms to the south and kitchen and bathroom to the east. All these enter onto the centre room. In this room is a wood stove. The centre room really is the heart of the home and in winter the wood stove radiates warmth and cheer. To overcome the



DRAWN BY NICHOLAS HILL

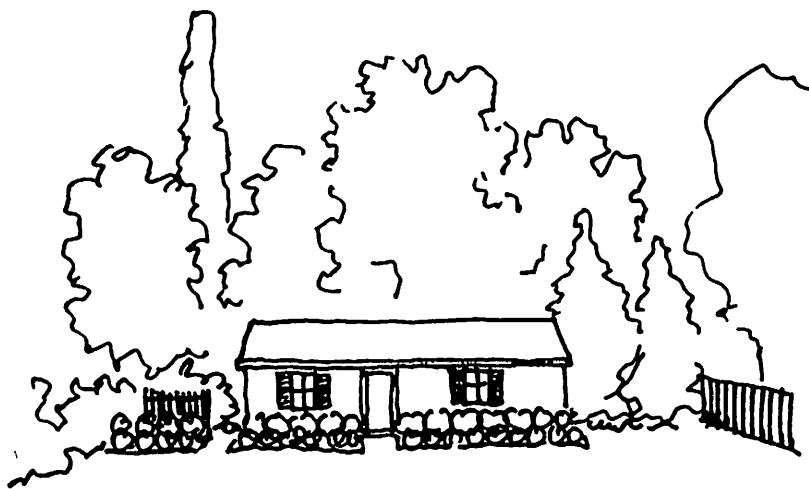
THE CENTRE LIVING ROOM.

darkness of the centre room we opened up an interior window to the sunporch. Initially we thought of skylights but this would not have been appropriate in an 1875 cottage!

LOW TO THE GROUND

Cottages, by their nature, are humble and basic in design and as they rarely have basements are therefore low to the ground. We found that this provides the unexpected benefit of being able to see out and enjoy the garden and flower borders far more than if the main floor was a metre or so above ground level. One feels more at home with the landscape. Birds worming on the lawn, young rabbits hopping around in spring and the coming and going of the neighbour's cat are just outside the window.

THE GARDEN HOUSE



DRAWN BY NICHOLAS HILL

GARDEN HOUSE AT THE BACK OF THE LOT.

A useful and attractive feature of the garden is the garden house. This is nicely placed at the end of the lot. It provides a focal point. The shape is long and low and finished in painted wood. In front of the garden house is a herbaceous border, five feet wide and thirty feet long. The whole composition is very simple and yet wonderfully complete. Today's enthusiasm for elaborate curvy landscapes seem rather crass by comparison.

Nicholas Hill

The Macpherson House Method Or The Wood Frame Cavity Wall

This is the story where historic precedent proves a benefit in modern construction too. The subject is the Allan Macpherson House, constructed about 1826 for the "Laird of Napanee", overlooking the river in the east end of the county town of Lennox and Addington between Belleville and Kingston. The house, purchased by the Lennox and Addington Historical Society who undertook, with much volunteer as well as some skilled help, its restoration in the 1960s, is now open to the public¹ and may be visited to see what an enterprising gentleman and millowner, who also befriended Sir John A. Macdonald in his early years in Upper Canada, enjoyed as a dwelling at that time. With eight fireplaces including two cooking hearths and also two bakeovens, and capacious accommodation with a ballroom too, it was indeed a house of style, essentially of Loyalist neo-Classic inspiration.

When found the building still had its original cladding of clapboard set 5" more or less to the weather, with conventional trim of starter board as a base, beaded corner boards, window casings and built-in cornice gutters and eaves returns. The north side to the street, painted more frequently, was, after well over a century, virtually intact, and parts on east and west ends lacking such attention still in remarkably good shape. The south side, for many years obscured from view by a modern two-storey structure which never seemed to advance beyond the tar-paper stage, had not been painted for many a moon and baking in the sun for decades had curled and split beyond redemption. It was during the replacement of the siding that the Macpherson House Method was brought to light and has served as a precedent since in the improvement of timber-framed walls, including the writer's c. 1828 Niagara-On-The-Lake house, the recladding of the west front and tower of the early nineteenth century St. Mark's Church in Port Hope, where it replaced the c. 1892 re-siding over strapping to the original clapboarding fastened directly to the structure.

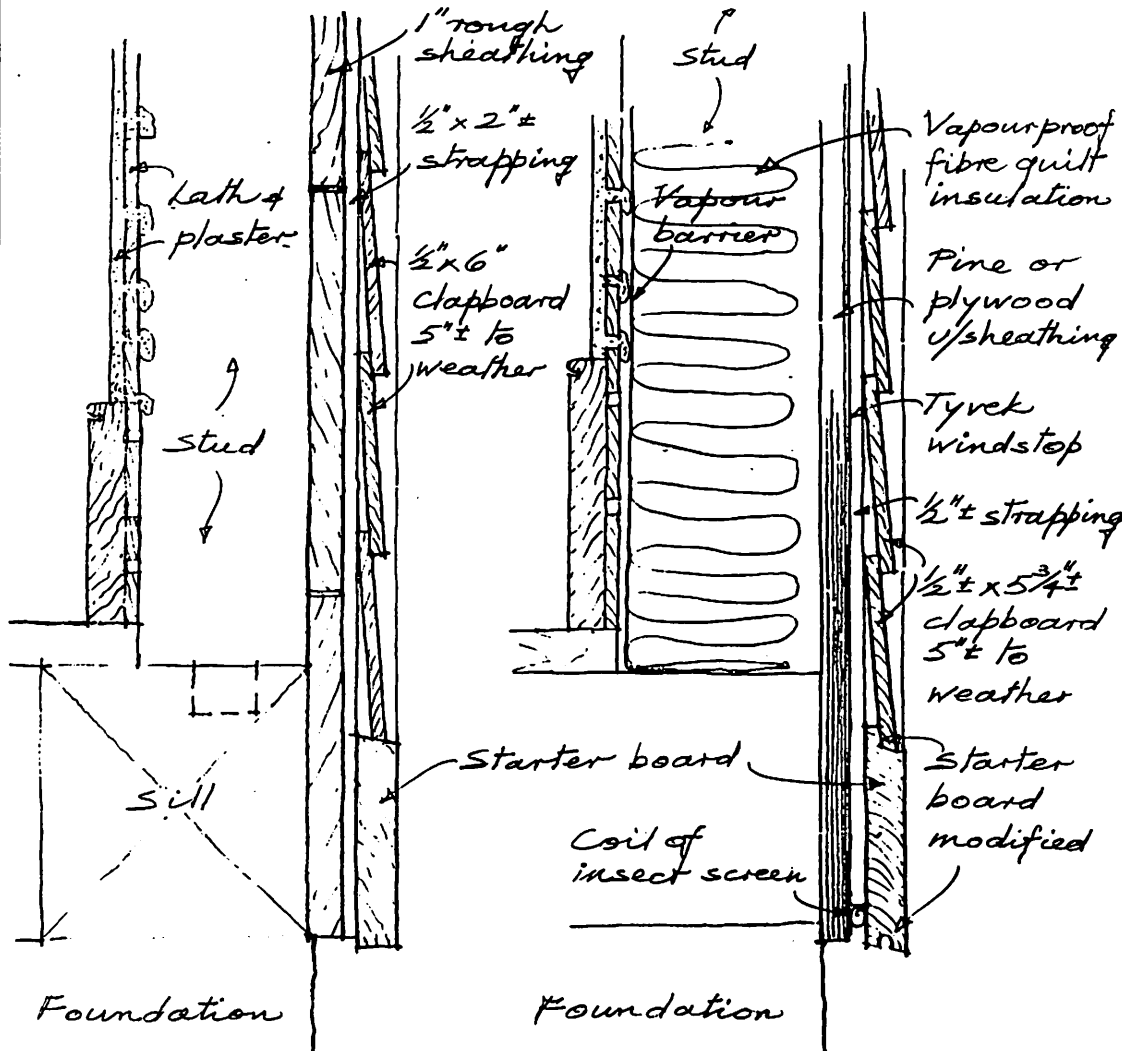
The Macpherson House was constructed of a heavy timber main frame with stud infilling to walls, mostly sawn material for Allan Macpherson had his own water-powered sawmill at the falls of the Napanee River nearby. To this was applied tightly fitted rough-sawn pine undersheathing, a superior building technique for the time. Over this, thin strapping (about 1/2" thick by some 2" wide, easily re-cut from lath board) was applied vertically to which the clap-

board finish was fastened with rose-head, wrought iron nails. Thus a continuous vertical cavity was created behind the cladding skin which would perform similarly to the veneer of a masonry cavity wall to prevent moisture or weather penetrating the structure and also serving as an aid in drying off clapboard and ventilation to protect the paint finish as well as the wood itself.

To understand the principle of a cavity wall and its performance is quite easy, elementary my dear Watson, as Holmes was wont to say, and highlights why so many solid masonry walls, impeccably constructed to try to keep the weather out, often fail so miserably. Basically

with wind and weather blowing on the outside of the wall creating a positive pressure against the building, air finds its way through fissures, cracks, pinholes or even minute apertures in the finish, (by hook or by crook in fact) or by vents specially provided in some cases, into the cavity thus equalizing the air pressure on both sides of the veneer or finish cladding. The face material then simply acts as a weather or rain screen, the water pouring down the outside or exposed face only, and moisture is generally prevented from entering the structure. Should some moisture penetrate inadvertently, the cavity therefore allows ventilation to dispel it.

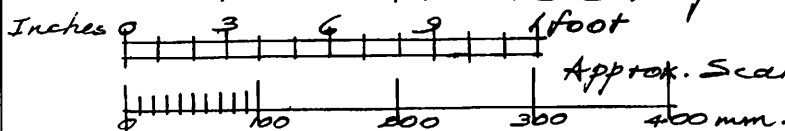
SKETCH BY PETER JOHN STOKES



Original c.1826
Detail: approx.

Modern
Improvements

The MACPHERSON HOUSE METHOD
or the Wood Frame Cavity Wall



Approx. Scale.

Sketch by
PJS/CRA 8/91

Prepared for ACDN & ST MARK'S CHURCH, Port Hope, Ontario

The contrary action more often occurs with solid masonry walls of stone or brick where wind pressure will drive moisture right through any fissure towards the interior having a negative or lesser air pressure, the moisture appearing often on the surface of plaster. Fortunately so many old walls such as the multi-layer brick construction of the Grange of C. 1817 in Toronto, are full of cavities, often virtually honeycombed (masons were not always that good at filling all joints between units!), a fault which is really a blessing in disguise, the voids serving as "stops" to the passage of moisture acting as multitudinous cavities, the soft brick as an absorber, the cavities as vents in reverse or equalisers in the system.

However there are some further improvements possible in applying the Macpherson House Method to contemporary reconstruction as the diagram demonstrates.

The cavities of the wall may be insulated with vapour-proof insulation, a friction-fit, fibre quilt type with vapour barrier set to the inside which can be cut to fit snugly between timbers is suggested. Then the undersheathing may be laminated material such a plywood which offers even greater diaphragmatic strength and perhaps less thickness. A recommended addition is a membrane windstop of the breather type such as Tyvek or Tytar, stretched over and fastened to the undersheathing before the vertical strapping is attached. After securing the strapping the bottom of the vented cavity should be closed off with a coil of non-corrodable insect-screening, preferably bronze or stainless steel, which will prevent the entry of wasps and other unwanted creatures into the cavity. Then the clapboard, usually square-edged material, lightly

bevelled on the top back-side if necessary to ensure tight nesting, can be applied. Preferably the clapboard should be prime-painted or preservative-treated on both faces and all cut-ends before installation. It is often a good ruse, if a colour other than white is to be the finish, to tint the primer to resemble the finished effect so that observers can get used to it. Incidentally the paint finish on such a wall has been noticed to last considerably longer than normal.

There are some other improvements to trim suggested also, namely in the fashioning of new starter boards with a back lip to provide a proper seating for the first clapboard and create better weatherproofing and possibly a drip groove and sloped cut to the bottom edge, are notched at the bead to house the square-cut return section, thus creating an overlapping or interlocking joint to favour weathertightness. Application of the Macpherson House Method to older structures usually involves, if openings and their trim are not disturbed, discreet adaptation of casings and architraves by building out with additional thicknesses of wood, but this, as in the c. 1892 re-cladding of St. Mark's in Port Hope, is an unobtrusive modification and seldom destroys the architectural effect if properly handled.

So much for the Macpherson House Method, the frame cavity well constructed some 165 years ago and just as good as new!

¹ Take 401 to Highway 41 exit south to Napanee, turn left at Bridge Street and drive east under railway viaduct to turn north on Newburgh Road, then turn first right on Thomas Street to parking opposite first house beyond corner building on right-hand (south side).

Peter John Stokes
Consulting Restoration Architect



Allan Macpherson House
Napanee, Ontario

Around & About

BURLINGTON

The City of Burlington has been asking for proposals on two conservation projects recently. One is to do with the La Salle Park Pavilion constructed for the City of Hamilton c. 1917 and now under Burlington's care.

A second scheme to be explored involves the McNichol Estate on Lake Ontario in the east end of the city, a property adjoining the mouth of Shoreacres Creek. Some eleven hectares of property are involved, roughly half being the estate proper which has a handsome 1930 Georgian Revival stone house built as a summer residence at its centre and the remains of a landscaped garden as well as other smaller estate buildings. In this latter study the City proposes to be the coordinator of separate disciplines engaged on the study to look at the buildings, landscape and shoreline improvements while also trying to insist on a 50% recovery of the acquisition cost. Do dangers lie ahead?

MISSISSAUGA

The last barn rises in Mississauga.

Oakville's Conover Barn, donated to Britannia School Farm by Sheridan Nurseries Limited and dismantled by Omar Eicher and his crew last fall at Oakville, is being re-erected, again under Mr. Eicher's direction, at its new 200 acre site in Mississauga on the farm owned by the Peel Board of Education. (See article in Acorn XIV-3, Winter 1989-90). Last fall the barn foundation was reconstructed by Franck Construction Ltd. of Millbrook, with the Devlin Brothers of Peterborough as masons, using the brown river stone salvaged from the original site.

WESTFIELD

The Hamilton Region Conservation Authority has chosen Nexus Architects (one of whose principals is Kent Rawson, well known to ACO members), to reconstruct the Victoria Hotel at Westfield Heritage Centre near Rockton, Ontario.

This historic building lay in the wake of the ill-fated, and to many ill-conceived, Red Hill Creek Parkway or was it to be Expressway, proposed to funnel traffic from the developing escarpment lands down into east Hamilton. At the last minute it was dismantled by Jan Karamans at its original site on Mud Street at Mount Albion and the surviving parts stored on the Westfield site since last fall.

Peter John Stokes

DESIGN AWARD OF MERIT FOR HURON COUNTY MUSEUM

The firm of Christopher Borgal Architect has been awarded a Design Award of Merit for the Huron County Museum in Goderich, Ontario. Completed in 1898, the 40,000 square foot museum building was designed around several large or immovable artifacts, including a school built in 1856 (the old museum), a 55-foot long steam locomotive, a Sherman tank, and a marine engine. The structure was integrated into the surrounding residential neighbourhood, and connected to the historic school.

A history hall built around the locomotive features facades with fragments of early Huron County architecture, which were found and saved during the building's development. A two storey lobby, theatre, temporary gallery, basement washrooms, and upper meeting room can all be separated from the remainder of the building for after hours use. The museum is now completely accessible to the disabled, and can accommodate large school groups.

The Design Award of Merit is sponsored by the American Society of Heating, Refrigeration and Air Conditioning Engineers, the Association of Architectural Technologists of Ontario, Construction Specifications Canada, and the London and District Construction Association.

*From "Perspectives" Magazine Ontario
Association of Architects,
submitted by William Moffet*

Tribute

Catherine Smale

We were saddened to hear of the death of Catherine Smale of Simcoe on August 26, 1991. Catherine contributed a great deal to heritage conservation. She was very active in architectural preservation at the local, provincial and national level. She was a member of the Board of Directors of the Ontario Heritage Foundation and the Board of Governors of Heritage Canada. She was an architect who had a deep interest in preservation and helped many groups and individuals with preservation projects. She will be missed and ACO extends sincere sympathy to her family.

Tours

Tours Of The World's Only Fully Restored Roof Garden Theatre And One Of The Last Remaining Double-decker Theatre Complexes

THE ELGIN AND WINTER GARDEN THEATRES TOUR

The theatres are owned and were restored by The Ontario Heritage Foundation. Public tours of the magnificently restored Elgin and Winter Garden Theatres are conducted Thursdays at 5:00 p.m. and Saturday mornings at 11:00 a.m. The guided tours include the lobbies and lounges, the lavish Elgin and breathtaking Winter Garden auditoriums, as well as historic areas throughout the building. Admission is \$2.50 for adults and \$1.50 for students and seniors. Tickets may be purchased a half hour before tour times from the American Express birdcage box office in front of the theatre centre 189 Yonge Street (just north of Queen Street). Group tours of this national historic site are available by special arrangement and may be booked in advance by calling 963-3571.

Announcements

HERITAGE CANADA

Heritage Canada is pleased to announce that it has installed a toll-free line, 1-800-668-1867, to provide all Canadians with easy access to information on its programs and membership. Heritage Canada is a national, non-profit, membership-based organization, established in 1973 to encourage Canadians to identify, protect and enhance their cultural, built and natural environments. Programs are designed to help communities manage their heritage resources.

Coming Events

ACO FALL BUS TOUR

**Saturday October 19th
and Sunday October 20th 1991**
to **COLLINGWOOD and OWEN SOUND**
Tour Guide **PETER JOHN STOKES**
Leave Saturday October 19th
9 AM Yorkdale Mall TTC Station Toronto

WALKING TOUR OF COLLINGWOOD

Lunch & Overnight
in Collingwood on Saturday
Sunday to **OWEN SOUND**
Return to Toronto by 5 PM
Sunday October 20th

Cost \$150.00 per person
based on double occupancy.
This includes a \$30.00 donation to the ACO
Cost includes all meals and lodging except
Sunday Breakfast and drinks.

NOTIFY ACO Office by October 5th 1991

1-416-367-8075 or write
ACO FALL BUS TOUR
Architectural Conservancy of Ontario
10 Adelaide St. E.,
Toronto, Ontario, M5C 1J3

HERITAGE CAMBRIDGE HOUSE TOUR

Saturday October 19, 1991
10:00 a.m. to 4:00 p.m.

Advance Tickets \$12.00
At The Door \$14.00

For advance tickets phone 1-519-621-4243

Tickets include light refreshments at Central
Church and GST

Buildings on Tour:

1. An 1855 Scottish stone farm house.
2. A 1922 Restored Art Deco residence.
3. A Stone sawmill now used as an artist's studio & residence.
4. A semi-detached 1870 stone dwelling presently undergoing restoration.
5. A 1870 Pennsylvania Dutch stone farmhouse with 2 acres of gardens.
6. A 1870 Italianate stone house.
7. The Preston Scout House.

**THE ONTARIO HISTORICAL
SOCIETY'S GOOD HOUSEKEEPING
WORKSHOPS**

Perth-September 27, 7-9 p.m.
The Perth Museum

Minesing-October 1, 7-9 p.m.
Simcoe County Museum

Orillia-October 4, 7-9 p.m.
Stephen Leacock Memorial Home

Ingersoll-October 18, 7-9 p.m.
Victoria Park Community Centre

Longlac- October 19, 3-6 p.m.
Longlac Sportsplex

Mount Hope-October 30, 3-5 p.m.
Canadian Warplane Heritage Museum

White River-November 2, 3-5 p.m.
White River Community Centre

Prescott-November 7, 2-4 p.m.
Homewood Museum

Toronto-November 13, 7-9 p.m.
CHP Heritage Centre

Peterborough-November 29, 7-9 p.m.
Peterborough Centennial Museum & Archives

For further information:

*Lois Chipper
The Ontario Historical Society
5151 Yonge Street
Willowdale, Ontario
M2N 5P5
Tel: (416) 226-9011
Fax: (416) 226-2740*

**THE ONTARIO HISTORICAL
SOCIETY'S 1991 FALL WORKSHOPS**

Perth-Sept 28
Restoring Your Own Home

Minesing-Oct 1
The Artifact: What Can It Tell
Us About The Past?

Minesing-Oct 2
Making It Look Good: Displays,
Graphics, Labels

Hamilton-Oct 3
Using Local Heritage Resources to
Meet Ministry of Education Guidelines

Parry Sound-Oct 5
Restoring Your Own Home

Ingersoll-Oct 19
Deck the Halls

Longlac-Oct 19
Deck the Halls

Mount Hope-Oct 30
Deck the Halls

Toronto-Nov 2
Ontario's Marine Heritage

White River-Nov 2
Oral History

White River-Nov 3
Serve It Forth!

Perth-Nov 8
Let's Bake Bread!

Kemptville-Nov 9
Deck the Halls

Toronto-Nov 16
The Heritage of Ontario Cemeteries

Mount Hope-Nov 20
Serve it Forth!

Toronto-Nov 23
Serve it Forth II!

Peterborough-Nov 30
Deck the Halls

For further information:

*Lorraine Lowry,
The Ontario Historical Society,
5151 Yonge Street,
Willowdale, Ontario,
M2N 5P5,
Tel: (416) 226-9011,
Fax: (416) 226-2740*

Advertisements



Davis-Elder House 1820

PETER JOHN STOKES

DAVIS-ELDER HOUSE, 1820

1717 York Road, St. Davids, Ontario.

For sale to sympathetic purchaser:

One and a half storey historic stone house, ell-shaped plan, with three fireplaces including cooking hearth. Designated under Part 4 of the Ontario Heritage Act, the house is located under the Niagara Escarpment between St. David's and Queenston. Exterior features include five-bay front with centre entrance, end chimneys, restored cornice gutter and eaves returns, wood shake and shingle roofs. Accommodation comprises original best parlour combined with hall, separate dining room, each with fireplace, kitchen/family room with cooking fireplace in rear wing; three bedrooms and bath upstairs in old part; modern ground floor best bedroom suite with bath, adjoining washroom with shower, and laundry cabinet off later side entrance as stone-faced addition of traditional design (1967 Peter John Stokes, Architect) behind kitchen ell. Interior features include two original mantelpieces, trim and stair details and modern kitchen arrangements. There is a single car detached garage and town water and septic tank on the property lot about three-quarters of an acre. The house is high above the road looking north over the Niagara Plain with two handsome horse-chestnuts in front.

*For further information
contact Lynne Lee at;*

*637 King Street, Apartment 2
Port Colborne, Ontario
L3K 4H9*

416-835-0020

Peter John Stokes

BRICK PLUS RESTORATION Ltd.



Heritage Masonry Restoration

*Wolfgang Uhden, President
25 years experience*

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The financial support of the Ontario Ministry of Culture and Communications, the Honourable Rosario Marchese, Minister, is gratefully acknowledged.

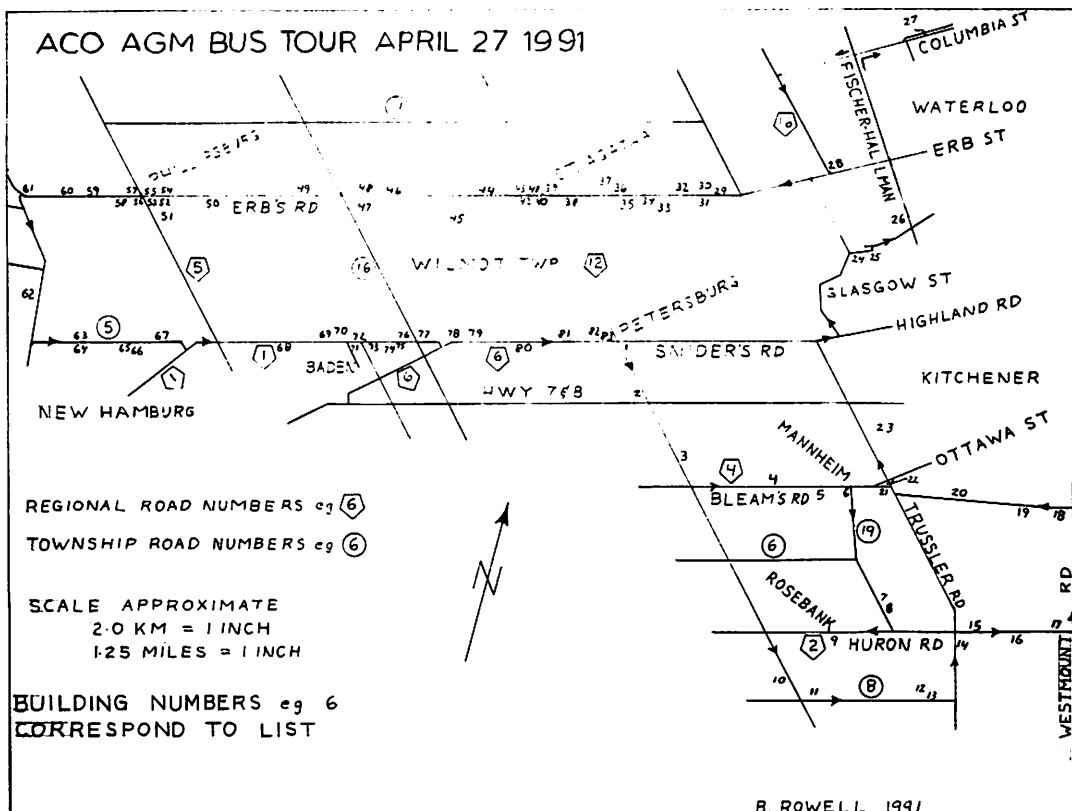
Printed by Woolner Press, Kitchener, Ontario.

ACO BUS TOUR

For ACO Ontario AGM, Saturday, April 22, 1991

Km From Start	Bldg of No.	Side of Road	BUILDING/Instruction
0.0	01		Left (south) from Blue Moon parking lot in Petersburg.
0.7	02	Right	BLUE MOON HOTEL, BUILT IN 1848, AND ENLARGED IN 1855.
1.0			LOUVRED BARN. THE LOUVERS WERE FOR VENTILATION.
2.2	03	Left	Stop Straight Ahead at Hwy 7&8.
2.9			1 1/2 STOREY YELLOW BRICK GOTHIC.
4.4	04	Left	Left onto Bleams Rd.
5.1	05	Right	2 STOREY STONE, 4-BAY. PARTLY BOARDED UP.
5.9	06	Right	2 STOREY 3-BAY RED POLYCHROME BRICK. NOTE DOORCASE.
7.2			STUCCO OVER STONE FORMER HOTEL, 2 STOREY 4-BAY.
8.0	07	Left	Right at Mannheim, onto Wilmot Twp Rd 19.
8.2	08	Left	Bear left, staying on Rd 19.
8.7			YELLOW BRICK VICTORIAN.
9.8	09	Left	TWO STOREY STONE, 4-BAY, 1856. STONE WING ON RIGHT.
11.2			Stop Tee Right onto Huron Rd.
12.3	10	Right	IN ROSEBANK. 1 STORY RED BRICK, NOTE SMALL ATTIC WINDOWS.
12.9			Stop Left onto New Dundee Rd.
13.1	11	Left	1 1/2 STOREY STONE. NOTE ATTIC AND 2ND STOREY WINDOWS.
15.2	12	Left	Left onto Wilmot Twp Rd 8.
15.3			3-BAY STONE, WIDE GABLE AND STONE TAIL. 1860.
15.8	13	Left	1 1/2 STOREY 3-BAY STONE GOTHIC, STONE TAIL WITH STUCCO.
16.9			SMALL CEMETERY. NOTE 3 SMALL STONES AND LARGE MONUMENT.
17.2	14	Right	Stop Tee Left onto Trussler Rd.
17.7			BRICK GOTHIC 1870. NOTE BRICK TRIM AROUND GOTHIC WINDOW.
18.3	15	Left	Stop Right onto Huron Rd.
19.0	16	Right	GREY PPE-CAST PUSTICATED BLOCK. 1 3/4 STOREY. 1913.
19.3	17	Left	GREY PPE-CAST PUSTICATED BLOCK. 2 STOREY 3-BAY. 1917.
21.6			1 1/2 STOREY YELLOW BRICK GOTHIC. NOTE DOORCASE.
21.7			Stop Left onto Westmount Rd.
22.4	18	Left	Traffic Signal Left onto Bleams Rd.
23.8	19	Left	1864 STONE SCHOOL, NOW A RESIDENCE.
24.7	20	Right	2 STOREY BRICK, 3-BAY, HIP ROOF. NOTE DOORCASE.
25.2			TWO STOREY STONE, 3-BAY. 1856. STUCCO UNDER PORCH.
25.9	21	Left	Stop Tee Right onto Trussler Rd.
26.4			TWO STOREY STONE. NOTE WINDOW SPACINGS ON THE TWO FLOORS.
28.0	22	Left	YELLOW BRICK CHURCH. 1873.
28.3			Stop Straight Ahead at Ottawa St.
29.6	23	Right	ON HILL: 1 1/2 STOREY STONE.
30.2			Traffic Signal Straight Ahead at Hwy 7&8.
30.3			Stop Tee Right onto Sniders Rd.
30.8			Left onto Glasgow St.
30.9			Caution, Railroad Crossing.
31.6			Bear right at West Hill Rd, staying on Glasgow St.
32.2	24	Right	WHITE FRAME 1-BAY WITH YELLOW BRICK DODDY HOUSE.
32.7	25	Right	1 1/2 STOREY STONE, 5-BAY. DATESTONE 1859.
33.4			Stop Tee Right onto new Glasgow St.
34.7			Traffic Signal Left onto Fischer-Hallman.
36.4	26	Left	2 STOREY 5-BAY STONE, DODDY HOUSE. RUDY-SNIDER, 1847.
36.9			Traffic Signal Straight Ahead at Erb St.
38.6			Traffic Signal Straight Ahead.
40.0			Traffic Signal Straight Ahead.
41.8			Traffic Signal Right onto Columbia St.
43.6	27	Left	2 STOREY STONE. BRUBACHER HOUSE. 1850.
44.1			At Traffic Signal, turn left into parking lot in order to
44.3			turn around and head back (west) on Columbia St.
44.7			Traffic Signal Straight Ahead at Fischer-Hallman.
45.1			Stop Tee Left onto Regional Rd 16.
45.3	28	Left	STONE SCHOOL.
45.7			Stop Tee Right onto Erb's Rd.
45.8			Straight Ahead.
46.1	29	Right	1 1/2 STOREY STONE. 1861. PORCH AND DOOR ALTERED.
46.6	30	Right	1 1/2 STOREY STONE, 4-BAY. 1851 TO 1861.
47.2	31	Left	1 1/2 STOREY STONE, 4-BAY. 1851 TO 1861.
47.2	32	Right	2 STOREY WHITE STUCCO OVER STONE, 5-BAY. 1868.
47.2	33	Right	1 1/2 STOREY STONE, 4-BAY. AFTER 1861.
47.3	34	Left	STONE CHURCH. 1863. ZION LUTHERAN CHURCH.
47.7	35	Left	2 STOREY WHITE STUCCO OVER STONE, 5-BAY. 1851 TO 1861.
47.7	36	Right	2 STOREY STUCCO OVER STONE, 5-BAY. 1846 TO 1851.
47.7	37	Left	2 STOREY STONE, 5-BAY. 1851 TO 1861.
47.7	38	Left	1 1/2 STOREY STUCCO OVER STONE. 1857 TO 1861.
47.7	39	Right	BRICK CATHOLIC CHURCH. 1889.
47.7			Straight Ahead at St. Agatha.
47.7	40	Left	2 STOREY STONE, 3-BAY. 1854-5.
47.7	41	Right	2 STOREY BRICK, 5-BAY. 1851 TO 1861. ORIGINALLY A HOTEL.
47.7	42	Left	2 STOREY STUCCO OVER FRAME FORMER HOTEL. 1854.
47.7	43	Right	FORMER HOTEL, NOW A PUB. 1867. 4-BAY.
48.3	44	Right	INSIDE, A 2 STOREY 5-BAY GEORGIAN LOG HOUSE, 1843-1851.
48.8	45	Left	WAY BACK, A 2 STOREY STUCCO OVER LOG HOUSE, PRE-1851.
50.0	46	Right	1 1/2 STOREY STONE, 4-BAY. 1845.
50.5	47	Left	2 STOREY STONE, 4-BAY. 1848. GABLES ARE ADDITIONS.
50.5	48	Right	WHITE STUCCO OVER STONE. 1835 TO 1851.
50.9			Straight Ahead.
51.6	49	Right	1 1/2 STOREY STONE WITH GOTHIC GABLE. AFTER 1861.
53.4	50	Left	2 STOREY WHITE STUCCO OVER STONE, ALTERED. 1856.
54.1	51	Left	IN DISTANCE, 2 STOREY 4-BAY LOG, FACING SOUTH, 1846.
54.6	52	Left	VICTORIAN 1902. NOTE ROUND TOWER.
54.6	53	Left	THE BARN ON THE CORNER WAS BUILT IN 1924.
54.6	54	Right	ONE STOREY HOUSE 1916.
54.6	55	Right	THE BARN ON THE CORNER WAS BUILT IN 1916.
54.7			Stop Straight Ahead at Phillipsburg.
54.7	56	Left	1845 BRICK AND FRAME BUILDING MAY HAVE BEEN A HOTEL.
54.7	57	Right	2 STOREY FRAME HOUSE, CORNER ALTERED FOR USE AS A STORE.
54.9	58	Left	2 STOREY 5-BAY STONE. SMITH-EIDT HOUSE. 1860.
55.6	59	Right	TUDOR-STYLE 1 1/2 STOREY IS LOG. 1834.
56.4	60	Right	1 1/2 STOREY STONE, 4-BAY. 1856.
56.7	61	Right	2 STOREY STONE, 3-BAY. 1846.
56.8			Left onto county line.
57.1			Straight Ahead.
58.3			Straight Ahead.
58.6	62	Right	1 1/2 STOREY STONE GOTHIC. NOTE QUALITY STONEMWORK.
59.6			Left onto Wilmot Twp Rd 5.

- 60.5 63 Left SMALL CEMETERY.
60.5 64 Right 2 STOREY STONE, 3-BAY. CHRISTNER-RUDY HOUSE. 1857.
61.5 65 Right NOTE THE RED-PAINTED LOUVRED BARN.
61.6 66 Right 2 STOREY STONE, 5-BAY. 1860.HOSTETLER-RITZ-KLASSEN HOUSE.
61.9 67 Left SMALL CEMETERY.
62.1 Sharp bend right.
62.3 Stop Tee Left.
63.1 Straight Ahead.
64.0 68 Right VICTORIAN. NOTE BRACKETS AND PORCH TRIM.
64.9 69 Left QUEEN ANNE. BRICK, PAINTED BLUE-GREY.
65.2 70 Left LIVINGSTON HOUSE "CASTLE KILBRIDE". 1877.
65.2 71 Right Straight Ahead at Mill St, Baden. NOTE 1874 HOTEL.
65.4 Caution, Railroad Crossing.
65.4 72 Left NOTE LIVINGSTON HOUSE CARRIAGE HOUSE ON LEFT.
65.6 73 Right GREEN STONE "STOVES AND TINWARE". 1887.
66.0 74 Right YELLOW BRICK VICTORIAN. NOTE TWO STOREY VERANDAH.
66.1 75 Right 1 1/2 STOREY YELLOW BRICK GOTHIC. NOTE BRICK TRIM.
66.6 76 Left RED BRICK VICTORIAN. 1906. SLATE ROOF AND STAINED GLASS.
67.1 77 Left RED BRICK VICTORIAN. 1910. SLATE ROOF.
67.5 Stop Tee Left onto Regional Rd 6.
67.6 79 Left RED BRICK EDWARDIAN.
67.9 79 Left 4-BAY; YELLOW BRICK VENEER. 18477
68.6 80 Right YELLOW BRICK GOTHIC, 5-BAY. NOTE TRANSOM AND SIDELIGHTS.
69.6 81 Left WHITE HOUSE WITH PILLARS. 2 STOREY, 5-BAY. AFTER 1861.
70.3 82 Left 1 STOREY RED BRICK GEORGIAN. 1851 TO 1861.
70.5 83 Left 2 STOREY 5-BAY RED BRICK WITH PINK STUCCO. AFTER 1861.
70.6 Right, then left into Blue Moon parking lot.



**If not Delivered Please
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The Architectural Conservancy
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